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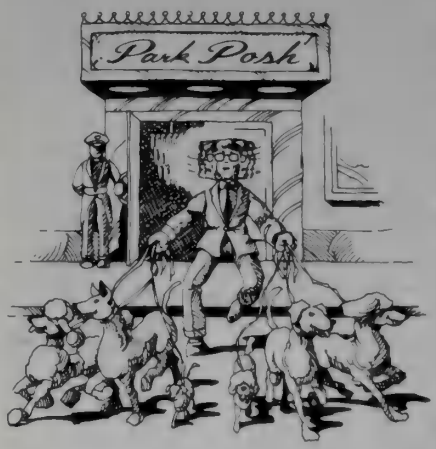
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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5900 Wilshire Boulevard, Los Angeles, California 90036.

Your article on Opus 40 in the March 1989 issue brought back old memories. In the hot summer of 1947 I served a working fellowship under sculptor Harvey Fite in Highwood-Woodstock, New York. Another art student and I helped Harvey Fite work on his forty-year obsession. Fite was an energetic worker, lifting heavy stones and putting to shame those of us who were half his age. On my way to New York that summer I met a pretty girl in the LaSalle Street Train Station in Chicago. We became great friends, and this year marks our fortieth wedding anniversary. I think Brendan Gill has given an eloquent portrayal of Opus 40 and its beauty.

Charles J. Frumet
Glenview, Illinois

On behalf of the board of trustees of Opus 40, I am writing to thank Brendan Gill and *Architectural Digest* for your fine article. Your readers may visit Opus 40 for themselves. Saugerties is only one hundred miles north of New York City, and well worth the trip. The grounds are open May 1 through October 31, weekdays 10–4, Sunday 12–5, and closed Tuesday; Saturdays are reserved for concerts and other special events. A program and brochure may be obtained by calling 914-246-3400, or by writing Opus 40 Inc., 7480 Fite Road, Saugerties, New York 12477.

Kathleen Wade
Executive Director, Opus 40
Saugerties, New York

A number of years ago I looked at and rejected the sadly ruined apartments in an otherwise splendidly situated old building in Georgetown. Later, in passing, I often wondered what was behind that voluptuously festooned veranda, and I was gratified to see such delight installed in a gutted shell ("Anglo-Indian Impressions," March 1989). With nothing to work with but his talent and spectacular thirteen-foot ceilings, Anthony P. Browne has created a masterpiece.

Parker T. Hallberg
Paris, France

I want to thank you for having done such a beautiful job on Cher (Visits, March 1989). I think the photographs of her home were sensational.

James Hendersen
Graterford, Pennsylvania

Grand opera on the scale of chamber music may keep reluctant patrons awake, but just sitting closer to the noise won't make any new converts. Mr. Stockdale (*Architectural Digest Travels,* "Britain's Pavilion Opera," March 1989) seems to be one of those well-intentioned but misguided souls who think an opera is merely a play in which the actors sing, preferably in a foreign language, instead of talk—an absurdity on the face of it. Grand opera takes stories from the *National Enquirer* with dialogue from *Dick and Jane* and transforms them through the magic of glorious music into something larger than life that can't be contained in a drawing room —no matter how diligent the attempt.

Russell Smith
Naples, Florida

I was surprised and delighted to see John Updike's "Spat" (March 1989) in a magazine devoted to "fine interior design." Too often design magazines exclude the kinds of experiences that make design, architecture and houses come to life. After all, there is more to the art of living than fabric and furniture. The fact that you see fiction as an appropriate part of your editorial content, along with excellent coverage of the current design world, is exhilarating. Other publications could benefit from your example.

Katharine Reynolds
Los Angeles, California

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PEOPLE ARE THE ISSUE


JIM MCHUGH

After a May issue devoted to California and a June issue featuring American country houses, we return to our international coverage this month with a vengeance. In Marrakesh, Charlotte Aillaud visits designer Bill Willis's exotic lair, and in Italy she explores the rich heritage of the Ruspoli family (who count among their ancestors nine popes and one saint). In Scotland, Malise Ruthven illuminates the landscape of "concrete poet" Ian Hamilton Finlay, while Brendan Gill considers Pritzker Prize–winning architect Oscar Niemeyer's extraordinary house in Rio. Paul Goldberger leads us through Frank Israel's new design for Kathryn and Robert Altman in Malibu, and Elizabeth Lambert details a London residence by John Stefanidis. A grace note is M. F. K. Fisher's account of a picnic in Provence that took place thirty-five years ago. Rendered in her clear prose, it seems more like yesterday.

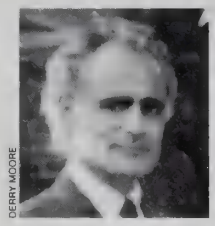
Paige Rense *Editor-in-Chief*


Bruce Gregga


Marvin Herman

Chicago Vistas

"It could have looked like the deck of a ship," says architect Marvin Herman, describing an imposing, unfinished Chicago apartment whose design he undertook with interior designer Bruce Gregga. Working around the existing pipes and risers, Gregga and Herman—who previously worked together on a Boston town house (see *Architectural Digest*, March 1989)—have created a very contemporary apartment, offsetting its hard-edged aspects with soft fabrics and curved surfaces. The effect is particularly dramatic at night. In the antiques-filled living room, for example, the mullions of the Mondrian-patterned window wall were painted black, "to melt into the nighttime sky," says Gregga. "Bruce has a flair for the unusual," notes Herman. "It goes back to his days as a photographer's set designer." *See page 70.*


DERRY MOORE
John Stefanidis

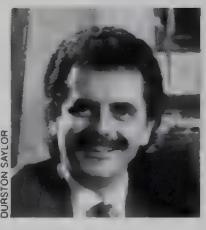
A Study in Red

Long known for his subtle and discreet tastes, John Stefanidis has designed a red room and with it added *flamboyant* to the list of adjectives used to describe him. His firm yes or no, but never maybe, earned him the affectionate nickname "The Master" from Lady Henderson (wife of former British ambassador Sir Nicholas Henderson) when he was working on the ballroom of the British embassy in Washington, D.C. "He'd say, 'I *insist* that we have busts on pedestals,' " says Lady Henderson. "He might also produce something unexpected—almost humorous—in a room. It stimulates you, makes you look carefully at everything else." *See page 78.*


Valerian Rybar
Jean-Francois Daigre

Alpine Echoes Above Lake Tahoe

Following a childhood in Yugoslavia and law studies in Vienna, Valerian Rybar arrived in the United States and became a package designer for Elizabeth Arden. He left after three years, and before long he became known for interior designs with a European flavor. Carole and Robert McNeil live in a house on Crystal Bay overlooking Lake Tahoe, and their conception for its design meshed with Rybar's. "The houses there tend to have an American Indian look," says Carole McNeil, "but ours reminded me of a chalet, and I wanted to bring Europe to us." *See page 84.*


DURSTON SAYLOR
Samuel Botero

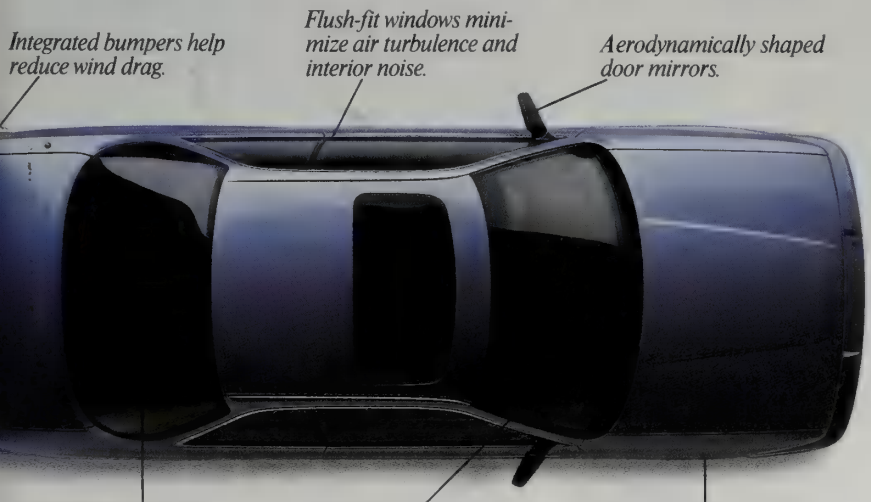
Fashion Statement

"You must sense what their dreams are and help make them come true," says interior designer Samuel Botero of the relationship he maintains with his clients. For the New York City residence of textile importer Patrick Annunziata and his wife, fashion designer Donna Morgan, Botero created a highly indi-

continued on page 22



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Theodore Earl Butler

(1860–1936)



The Train, 1904. Oil on canvas, 22¼ × 28½ inches. Signed and dated lower left: *T. Butler '04*

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continued from page 18



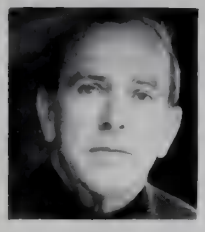
Donna Morgan
Patrick Annunziata

vidual environment that highlights the couple's diverse collection of Oriental art and objects. While the apartment was being refurbished, the Annunziatas opted to remain in residence part of the time, putting up with the plaster dust, paint spray and crumbling walls. "You have to want this badly," says Donna Morgan, "because you are going to turn a peaceful, happy life topsy-turvy for two years." "You also need a good clothes brush," her husband adds. "Especially," she says, "since our wardrobes are black." *See page 92.*



RODDY MCDOWALL

Charles Bronson
Jill Ireland



King Zimmerman

Architectural Digest Visits: Charles Bronson and Jill Ireland

As a writer, Jill Ireland has not tackled the easiest of subjects. Two years ago, in her best-seller *Life Wish*, she chronicled her battle with cancer. This spring *Life Lines* was published, which examines her relationship with her father and the problems one of her sons has had with drugs. In this issue, the English-born actress offers a lighthearted account of a different kind of battle: how she and her husband, Charles Bronson, bought a smaller house in Malibu in an effort to simplify their lives. With the help of their architect and designer, King Zimmerman, the two embarked on what they thought would be a simple renovation. The project took almost four years, and Jill Ireland says, "As far as simplifying my life, that all came to naught." *See page 98.*

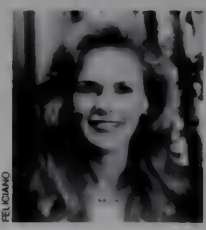


IANTHE RUTHVEN

Ian Hamilton Finlay

Gardens: Politics of Little Sparta

Considering that Ian Hamilton Finlay is often referred to as a "concrete poet" because of his combined talents as sculptor and writer, it is an intriguing coincidence that his Scottish farmstead located near Edinburgh was originally named Stonypath. Now renamed Little Sparta, it is the site of a remarkable garden created by Hamilton Finlay and his wife, Sue, a dramatically integrated design of plants and ideas—many of the latter having martial overtones in sculpture and inscribed stones. Little Sparta has been said to combine "conventions of the martial and the pastoral," which echoes Hamilton Finlay's observation that in a garden, nature "is perpetually in conflict with itself. Every plant, every daisy," he says, "is an imperialist that would like to take over the whole world." *See page 104.*

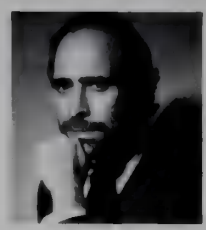


FELICIANO

Mary Meehan

New York Story

"It's strange, but I never thought about decorating as a profession," says Mary Meehan. "It all started with the renovation of our country house in Southampton—it was such a spectacular change that it allowed me to get in on designing a show house there, and from then on my career just snowballed." The former actress travels frequently for her design projects, among them Barry and CeCe Kieselstein-Cord's Manhattan residence, and her son's first apartment in Los Angeles. "He's an actor and he's doing very well. I live the actor's life vicariously now, and it's great—I get all the good and none of the bad." *See page 112.*



Franklin D. Israel



JIM MCHUGH

Kathryn and Robert Altman

Architecture: Franklin D. Israel

"Clients are an architect's best critics," says Franklin D. Israel, who at one time was a set designer for French film director Roger Vadim. Working on the residence of another director, Robert Altman, "was an extremely exciting project since it was the first time I was presented with a model—one that Altman had made with his son Matthew," says Israel. "Bob, his wife, Kathryn, and Matthew each had a particular interpretation that I tried to combine into one vision." Israel's work is the subject of "Architecture Tomorrow," a traveling exhibition coming to Los Angeles—his home base—in June. The Altmans are currently spending a lot of time in Europe, where Robert is directing projects about van Gogh and Rossini, but, says Kathryn Altman, "The Malibu house is home. It's our favorite." *See page 120.*



LISL DENNIS

Bill Willis

A Moroccan Jewel

American-born interior designer Bill Willis has adjusted well to life in Marrakesh, where he has lived for over twenty years. "I love the beauty of its landscapes and people," he says. In a city that has undergone an expansion recently, Willis continues to gravitate toward durable, elaborate projects, such as his design of the Hotel Tichka (see *Architectural Digest*, January 1987). "I'm now finishing a palace for the royal family at Jidda, Saudi Arabia, and restoring an immense palace at Fez." For his own residence, formerly the harem of the royal family's palace in the medina, Willis worked closely with local craftsmen, incorporating traditional Moroccan elements into the design. *See page 126.*

continued on page 26



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continued from page 22



Arthur E. Smith

Long Island Symmetry

"Because I've opened an antiques store, people seem to assume I've stopped decorating," says a perplexed Arthur E. Smith. "But it was my first love—I started rearranging rooms at age five, and I hope to continue until I drop." Smith points to the great European tradition of decorators owning shops. "Over here, let us not forget that Ruby Ross Wood and Rose Cumming each ran one." Smith has worked from his clean-lined office for twenty-five years, taking over both it and the staff when the late Billy Baldwin retired. The employees are still with him today. *See page 138.*



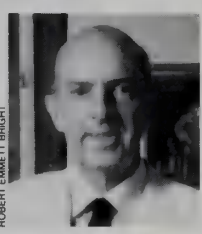
Michael de Santis



Michele and Bernard Kaplan

A Florida Composition

Bernard Kaplan remembers the slight trepidation he felt when he first went to Florida to see his finished apartment on Turnberry Isle that Michael de Santis designed. "Two weeks before it had been just an empty space. We had been working with Michael for two years, and on the way up in the elevator I said to my wife, 'What if we don't like it?' We opened the door and it was perfect. It had every single thing we wanted. It really is a reflection of my wife, Michele, and myself." That successful collaboration was only the start, however. De Santis is now doing the Kaplans' neo-Georgian residence on Long Island. Says the designer, "The Florida apartment is open and casual, while this house will be much more formal, more European." *See page 144.*



Sforza Ruspoli



Maria Pia Ruspoli

The Ruspoli Legacy in Italy

The Ruspolis seem to come by their courage via heredity. They have been royalty since Pope Clement XI conferred the title of prince on their ancestor Francesco Maria, who defended the papal territory at Ferrara. Alessandro and Sforza Ruspoli's father, a skilled pilot, distinguished himself during World War I. In Rome the Via dei Fratelli Ruspoli commemorates Costantino and Marescotti Ruspoli, who died heroically during the Battle of El Alamein as they led a handful of men against overwhelming English forces. In Italian, the English told them to give up. But they died, bayonets at the ready, hemmed in by enemy tanks, after replying—in English—"We shall never surrender!" *See page 156.* □



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Some Other Picnics

ONE TIME IN ABOUT 1953, when my young girls Anne and Mary and I were living above the empty stables of the château at Le Tholonet, a few miles outside of Aix-en-Provence, we gave what seemed to us a very formal "picnic" on a fine June Sunday.

We asked the cook at Thomé, the inn nearby, to roast a lot of little chickens, and make an enormous flat yellow cake, which we covered with wild strawberries. The caretaker of the sadly abused old château, which soon was turned into a spanking "Ag" school by the government, helped us rustle enough canvas chairs of many shapes and a long trestle table, which we set out under the two great linden trees by our stables. We had a lot of good local wines cooling in the brook between us and the shepherd's house, and of course there was plenty of bread brought in that morning from Palette.

By noon almost twenty people were there, lying back in the chairs or sitting on the long June grasses under the tall trees, and until the sun went low that day we ate and talked and wandered and drank. Of course a few wasps came in, to try to scare away the timid from any meat on any bones, but almost everyone there accepted them with the disarming nonchalance of people who for centuries have chosen to eat together in the dappled southern sunlight. Warm laughter and wasps . . . good food and drink . . . a picnic under the tall trees in Provence . . .

The shepherd's wife brought a big bowl of clabbered ewe's milk for the strawberries. My girls and Sa-Sa Tailleux from a nearby *mas* made hot coffee later, and tottered out with a pot of it from our kitchen above the hollow dim vault of the stables. There were a few small children and dogs, I remember, and the enormous château cat sat placidly watching from a high branch. We all talked, and were silent, and then talked softly again, until little frogs began to sing from the two long ponds in front of the château.

It was a fine picnic, but not real, in the way most of them were in the several years we lived in Provence. That was because we felt as if the château stables were "home." Most of the time we lived in other people's



DENIS BRIHAT/RAPHO

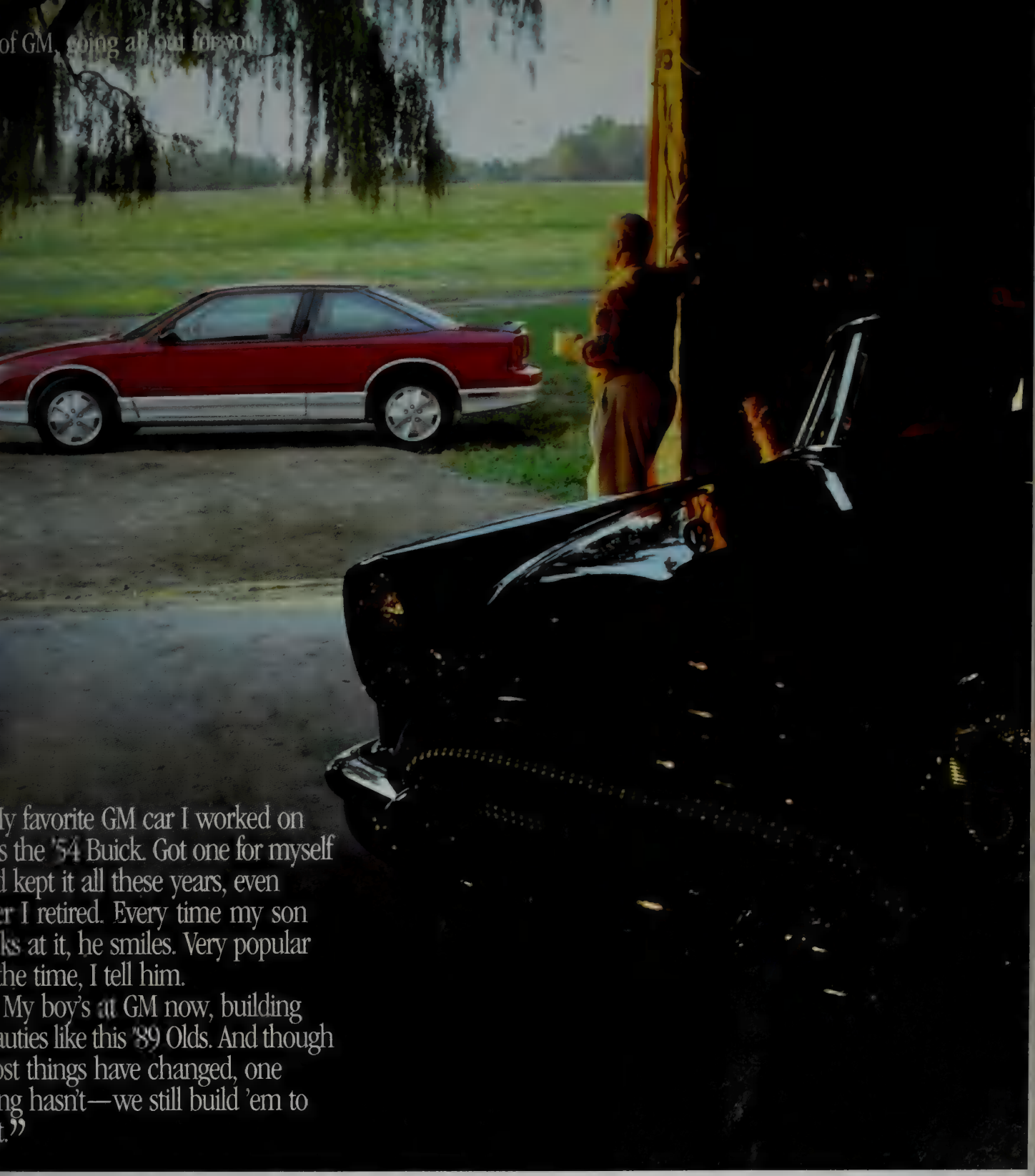


COURTESY M. F. K. FISHER

It was in those strange times, though, that we had our best picnics. And often other people came along.

M. F. K. Fisher lived in Aix-en-Provence with her daughters Anne and Mary for more than four years in the 1950s. LEFT. In 1953 the three were photographed on the Cours Mirabeau. "It was the last time my daughters had their pictures taken as American children," recalls the author. "It bears out my theory that the more you are away from your country, the more you love it. They really are more American than their compatriots who never left home." ABOVE: A country path in Provence.

continued on page 36



ly favorite GM car I worked on
s the '54 Buick. Got one for myself
l kept it all these years, even
r I retired. Every time my son
ks at it, he smiles. Very popular
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Some Other Picnics
continued from page 34

houses, as lodgers, or the girls were in school and I seemed to be alive only on Thursdays and Sundays, when I could be with them instead of in some nicenicenice (or dreadful) boardinghouse. Or we lived in a hotel near their school, and had no kitchen, no place to eat by ourselves.

It was in those strange times, though, that we had our best picnics. And often other people came along. Or we went along with them. We would meet at a bus stop at a given time, weather on our side of course. We wore backpacks or carried canvas bags, and unlike Girl Scout and 4-H potluck suppers in California there never seemed to be too much or too little of anything . . . no plethora of Jell-O salads and fudge brownies . . . ! We all had good go-down-easy wine, and plenty of water, and there were big crusty loaves of bread, and slices of cheese or meat, and there was always fruit, plenty of fruit of every season, fruit that was ripe that week, that day.



AGENCE TOP/MARC TULANE

"According to Anne and Mary, to climb the Mont Sainte-Victoire safely, there were no two ways about it: You either believed in Saint Louis and the True Cross he won in the Holy Land and planted again in Provence, or you did not *climb*."

Now and then we'd take another little bus, but usually we'd walk to a planned *wherever*. Once there, we'd eat and drink, always talking and looking. It was very simple.

The best times were more private, of course . . . a special place, a special person. Once when my girls and I were house-sitting at Château Noir while the owner-friends were sketching in Italy, Eda came down to Provence from London. We were abashed by her generosity, and knew without any puzzling that our best way to thank her would be to take her to Bibémus for a picnic.

It was a little involved, of course, as all such celebrations must be, because of their immortal importance. Anne and Mary discussed some of the logistics with M. Lov', who had a car. They also bought a few special supplies in town after the Lycée let out, because Eda was a reformed drunkard and needed a lot of fruit sodas that we were not used to.

She also smoked steadily, to compensate for the other lost pleasure, so the children talked with their friend the pharmacist and bought some nicotine gum, because of course nobody would think of smoking at Bibémus, high in the pine woods.

And they bought four fresh madeleines, which we left home (Home? Home was where Cézanne used to be, but it was ours for a while), and four little meat pies and four beautiful early peaches.

The picnic was to be a surprise, so when M. Lov' trundled up to our *mas* in midmorning, we pretended not to have our duffel bags packed, and he and Anne and Mary hurried into the back of his old Renault before I led Eda slowly down past the pigeons pecking along the path, and into the car and on to the Route du Tholonet. I knew she knew that it was a plot, a surprise. And she played it perfectly, as always, and murmured and clucked as we moved off with unaccustomed grandeur, at least on a plain old weekday, in an ancient car with an ancient chauffeur, and for no apparent reason.

My girls were blazing with love and amusement. Eda and I sat back and purred and now and then said things like *"Well"* and *"What on earth!?"* Finally one of the girls asked in a very false voice, "Oh, M. Lov', where are you taking us?" and he answered on cue, as he wound up and up through thick pine woods and rocky canyons, "Whoooo knooooows????"

And by the time he had to stop at the end of the little road, he and Anne and Mary were laughing, and I was trying not to, and we unloaded the car fast and he was gone, calling back that he'd see us at five sharp.

Eda kept on pretending that this was what happened every day. But when she pulled out another cigarette, one of the children produced the newfangled chewing gum, and told her firmly it was that or nothing, because we were at Bibémus. She scared us with her courteous resignation, until she laughed in her quiet mocking way and we all started walking up toward a special place where we knew without doubt that we should go. We would feel very close to one another there, as we looked far from the Roman quarries with their strange straight cuts into the

continued on page 40

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Some Other Picnics
continued from page 36

stone, and across the rolling land to the great cruel enigmatic face of the Mont Sainte-Victoire. We knew, because we went there often.

And the children knew the Mont, because they had gone up two of its sides with other young pilgrims, to burn fires at the top. Once it was on Bastille Day, and another time, on an August 25, to celebrate the feast day of Saint Louis, who had stopped there on his victorious way to or from one of his holy crusades or perhaps less holy wars against the Infidels, in about 1270. According to Anne and Mary, who were absorbing local religious legends like thirsty young blotters, to climb the Mont Sainte-Victoire safely, there were no two ways about it: You either believed in Saint Louis and the True Cross he won in the Holy Land and planted again in Provence, or you did not *climb*, there or any other place.

Eda and I, older and less concerned with spiritual demands, still felt the aloof power of the holy mountain that bright day, and the four of us hardly spoke as we sat with our backs against a sun-warmed slab of crude marble in the old Roman quarries. Young fervor and jaded acceptance of pure beauty were probably part of our good appetites, and we ate and drank well . . . happy animals, with words few and soft. And only one wasp came, to try a meat pie and then spurn it and us!

Gradually the bottles emptied, and the four little meat pies and all the bread and then the first peaches of the summer disappeared. The great flat stones grew cold. Across the valley the Mont looked farther away, and harsher. Almost silently we tidied our resting place and left it, with some crumbs on a ledge for the ants and four peach pits in a straight line, for possible puzzlement of the next wanderers to sit there and feel the strange spell of Saint Louis's mountain.

M. Lov' was down at the end of the little road. None of us had much to say. But once back at Château Noir we drank hot tea, in honor of the four fresh madeleines, and our tongues loosened and we decided that today's picnic was the most magical one we would ever have. I thought perhaps it was Eda's being there and our lifelong loving respect, but she and my girls said a firm flat no to that. It was partly the stars and planets, they said, and mostly Mont Sainte-Victoire, so far-near and so mysterious and powerful.

Then we all began to laugh and chatter: the food, the *food!* The flaky little meat pies. The unaccustomed soda pop! Those heavenly peaches, the first of dozens-hundreds-thousands more. "And that amazing gum to chew," Eda said solemnly. "*Lou shwang-goom*, as we say in Provence!" And we agreed that we were all of us high, one way or another, on nicotine and love and good food and a generally victorious feeling. We raised our teacups to old Saint Louis, and then "Bibémus!" we said, and laid plans for another picnic that we all knew would never happen, at least for a few hundred more years. ☐

Gradually the bottles emptied, and the four little meat pies and all the bread and then the first peaches of the summer disappeared. The great flat stones grew cold.



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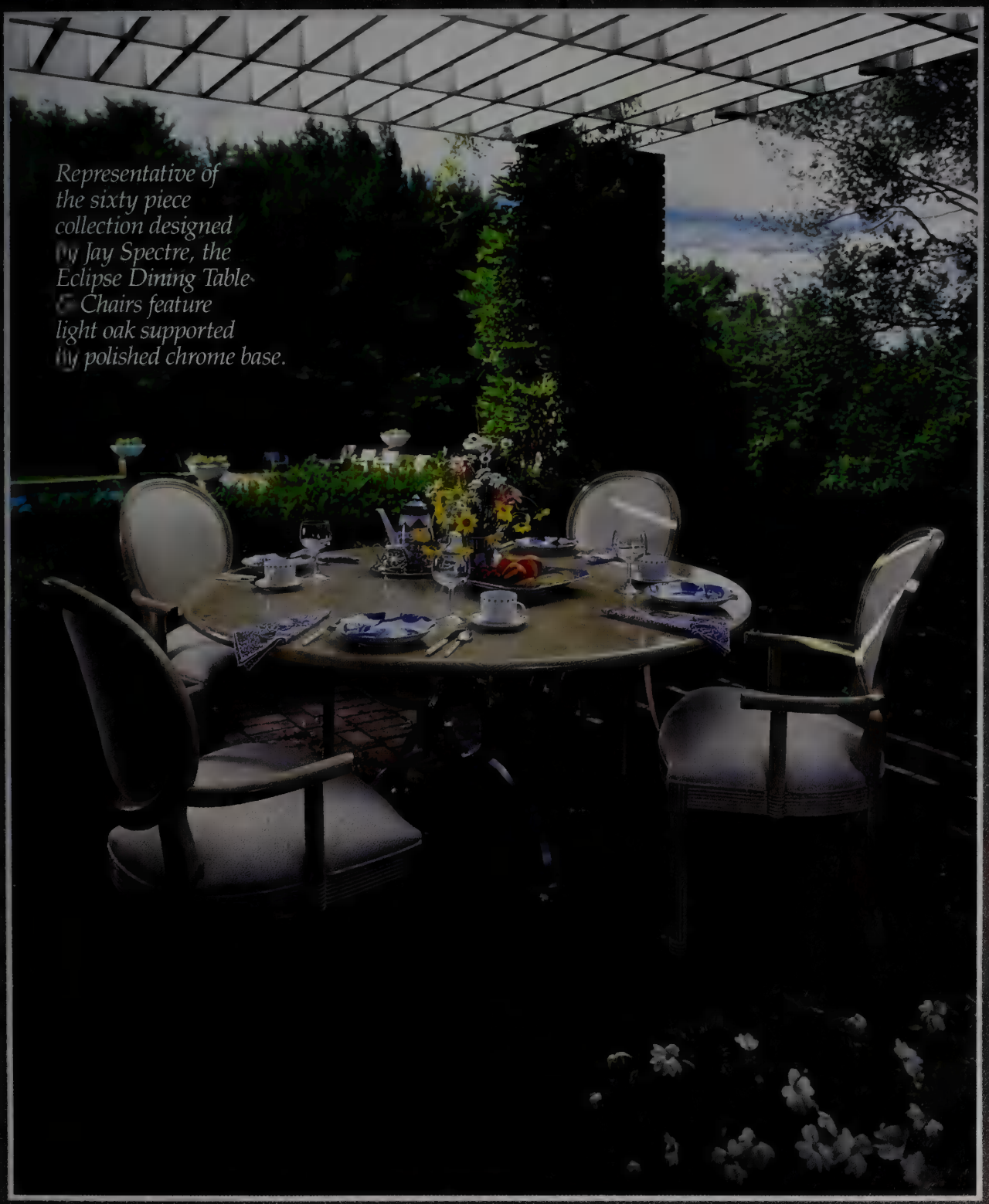
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ARCHITECTURE: OSCAR NIEMEYER

The Pritzker Prize Winner's Landmark House in Rio de Janeiro

By Brendan Gill

THE PRITZKER ARCHITECTURE PRIZE for 1988 was divided between two of the most distinguished of living architects: Gordon Bunshaft of the United States and Oscar Niemeyer of Brazil. Both men remain vigorous in their eighties. Bunshaft, formerly a head of design in the New York office of Skidmore, Owings & Merrill, was obliged by the rules governing the partnership of that firm to retire at seventy-five; Niemeyer continues to practice in his native Rio de Janeiro. One of the major projects of his career, the Latin-American Memorial in São Paulo, was completed earlier this year; it consists of a complex of buildings that an admiring critic has described as "a sculpture in reinforced concrete." Since among the several buildings that make up the complex is an auditorium seating three thou-



COURTESY OSCAR NIEMEYER AND ASSOCIATES



PHOTOGRAPHY SERGIO JORGE

Foremost Brazilian architect Oscar Niemeyer built his classic modern house in 1953 in Rio's lush São Conrado district. ABOVE: The front of the house, which is perched on a hillside setting, looks out to mountain views and tropical growth; its rear terrace (foreground) overlooks a steep precipice. TOP: Niemeyer's floor plan shows the free-flowing lines of the roof form and the glass walls of the house. Incorporated into the design, a boulder spans from the interior to the outdoor pool. Stairs, adjacent to the kitchen, lead to the lower bedroom level.

continued on page

Sometimes it's nice to fool Mother Nature.



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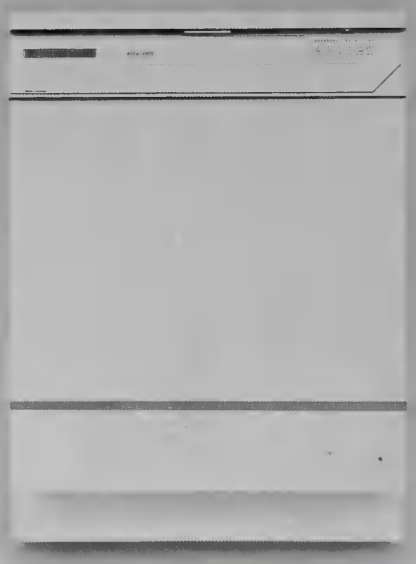
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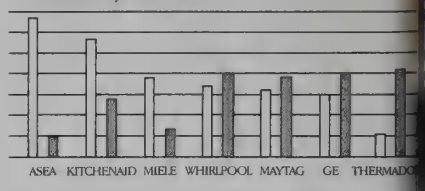
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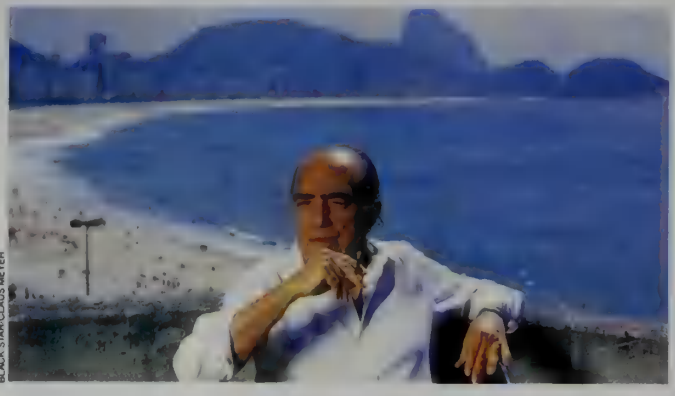
The Pritzker Prize Winner's Landmark House in Rio de Janeiro

continued from page 46

sand people, the word *sculpture* may strike us at first as a mere literary extravagance, but the fact is that for over half a century it has been the term employed again and again to sum up the ease with which Niemeyer manipulates the seeming intractability of reinforced concrete (his favorite building material) to create volumes of space sometimes august and reverential, sometimes voluptuous, and nearly always in playful defiance of gravity.

Throughout history, architects have been irresistibly tempted to design houses for their own use—one thinks of Jefferson's Monticello, of Frank Lloyd Wright's two Taliesins, of Philip Johnson's glass house—and Niemeyer is no exception. For the past thirty-six years his sinuous, free-form house has hovered in the midst of densely planted green gardens at São Conrado, high above Rio.



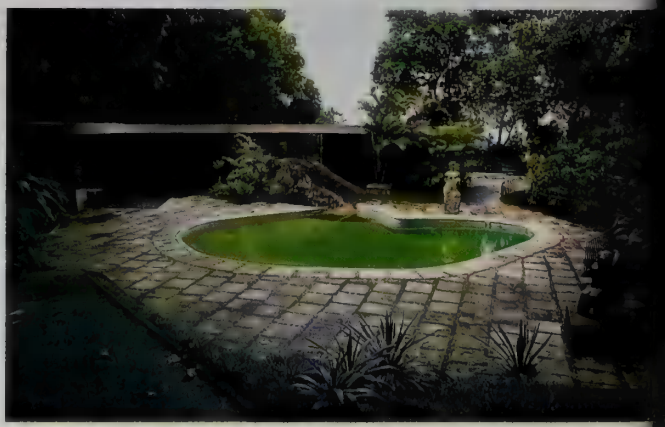


BLACK STAR/CLAUS MEYER

One approaches the house by means of a path winding downhill to a broad, stone-paved terrace, within whose borders lies an irregularly shaped swimming pool. Should dering its way up into portions of the pool and terrace and then into the tile-floored house itself is an immense boul der, as rounded and pleasingly wrinkled as the haunch o some ancient fossilized mastodon. Plainly, this is the resi dent totem, to whom reverence must be paid. Thanks t the steepness of the site, the house embraces the boulde on two levels, the lower level being tucked ingeniously beneath an outer segment of the terrace. Reached by an interior flight of stairs running alongside the boulder, the lower level contains four bedrooms and two baths, and is far more conventionally houselike than the curving, glass walled living and dining space that floats insouciantly above it. The only areas on the upper level that are closed off by doors for the sake of privacy are the kitchen and the bath; the few solid walls, sheathed in wood, provide (espe cially at night, when the guardian totem appears to slum ber) a welcome sense of coziness.

Born in Rio de Janeiro in 1907, Niemeyer was brough up in comfortable, upper-middle-class surroundings. (Hi full name, Oscar Niemeyer Soares Filho, places him in hi

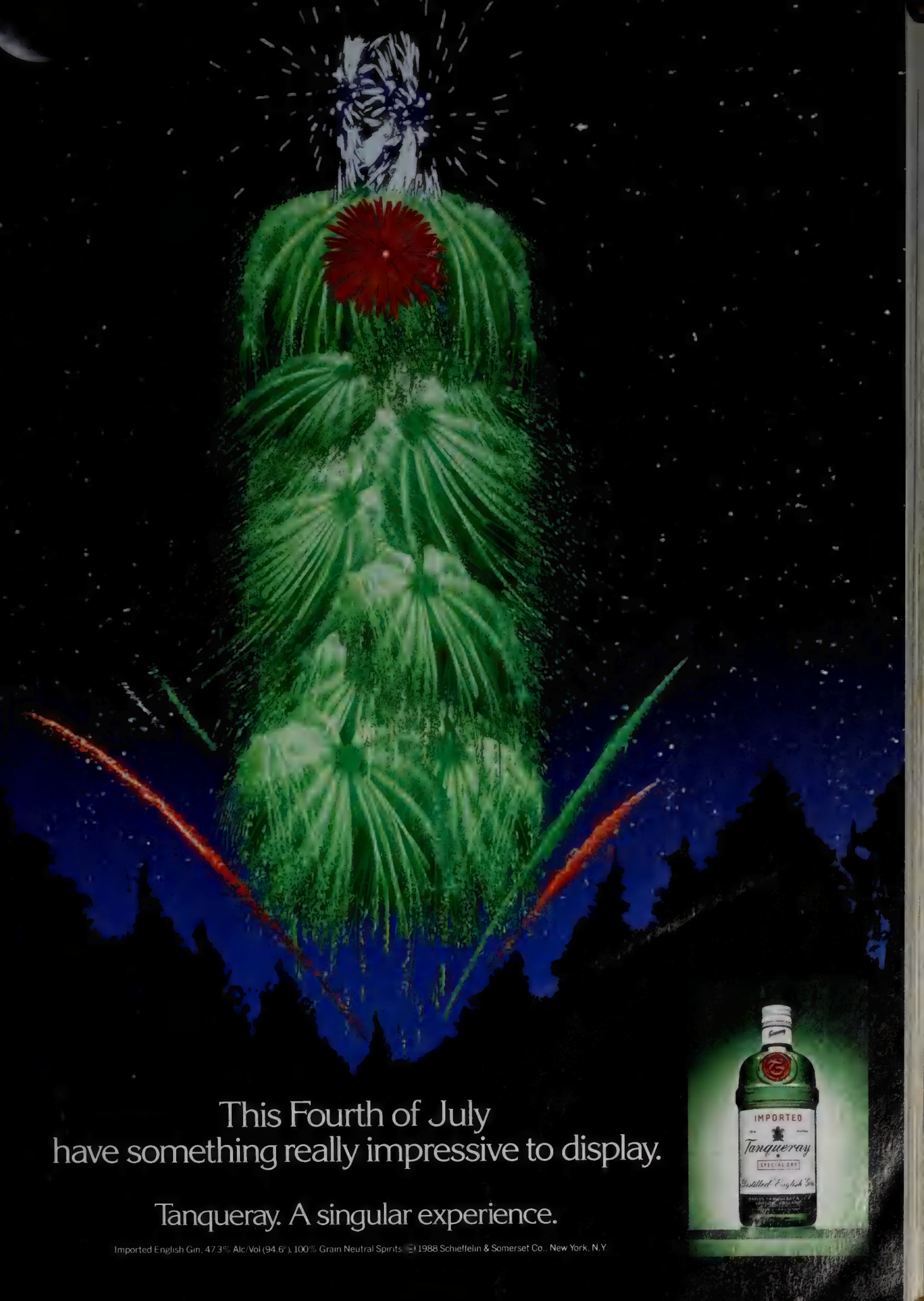




TOP: Oscar Niemeyer, who is best known for his design of the capital city of Brasília and the recently completed Latin-American Memorial complex in São Paulo, rests on the terrace of his penthouse office overlooking Copacabana Beach. ABOVE: The sweeping curve of the design and the wide overhanging roof create a pleasant outdoor living space.

ABOVE RIGHT: Inside the living/dining area, Niemeyer kept furnishings to a minimum to emphasize the spatial design. In his composition, he treats the boulder as a sculptural object and sets off the dining area with a curved wall. Floors are ceramic tile; interior walls are Brazilian wood. RIGHT: The low contour and the irregularly shaped pool make the house appear at one with its setting. Niemeyer also designed the landscaping. "My concern was to treat the house as a complete free form," the architect says, "adjusting it to the different levels of the terrain."

continued on page 5



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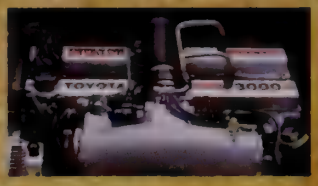
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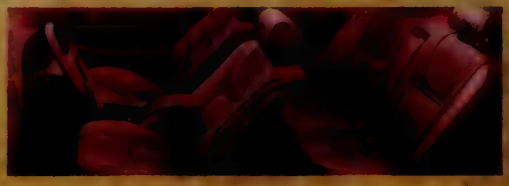
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The Pritzker Prize Winner's Landmark House in Rio de Janeiro

continued from page 50

al context, but "Niemeyer" early ved to be the most convenient dle for a man who was about to ark on a successful international er.) As he has said, he took his about becoming an architect, be- married and the father of a child re he entered the National School ne Arts and began his studies un- Lúcio Costa, an ardent champion e Corbusier. In 1936, when Le ousier paid an extended profes- al visit to Rio, Niemeyer became personal draftsman. A decade they met again, as members of a mittee chosen by the American itect Wallace K. Harrison to help pare designs for the newly pro- d United Nations complex in York City. In his usual fashion, Corbusier attempted to dominate entire proceedings. The commit- having looked with favor upon meyer's design proposal (Project Corbu (whose design proposal was Project 23) talked Niemeyer into sharing the credit; the committee voted to approve a design bearing the bastard label Project 23–32. Niemeyer has told how, the two men meeting in Paris many years later, Corbu acknowledged the importunacy of his conduct and, in effect, thanked Niemeyer for having consented to it by offering him the curt compliment, "Oscar, you are a generous man."

Niemeyer's chief fame rests upon his design for Brasília, the capital city of Brazil, which engaged most of his time and energy between 1956 and 1964. When a right-wing government came to power, Niemeyer, an avowed Communist, moved his office to France, and it wasn't until 1974 that he felt inclined to return to his native country. He remains a fiercely outspoken champion of social justice. One of the latest of his projects was a monument to three steelworkers killed in a strike in the industrial city of Volta Redonda; the monument was dedicated on May 1 of this year but destroyed by a bomb the following day.

The Pritzker Architecture Prize jury said of Niemeyer that his designs give form to the culture of his native country and are a distillation of its colors and sensual imagery—words that are certainly appropriate but that pale into politeness beside the tragic eloquence of the statement with which Niemeyer accepted the prize: He wrote that he was "indignant at the misery that weighs upon a world socially unjust, a misery ignored, which our profession is powerless to better." Spurred on by that indignation and with an undiminished lyricism, he practices an architecture that manifests, in his words, "a concern for beauty, a zest for fantasy and an ever-present element of surprise." His words have the ring not of a valedictory but of a battle cry. □



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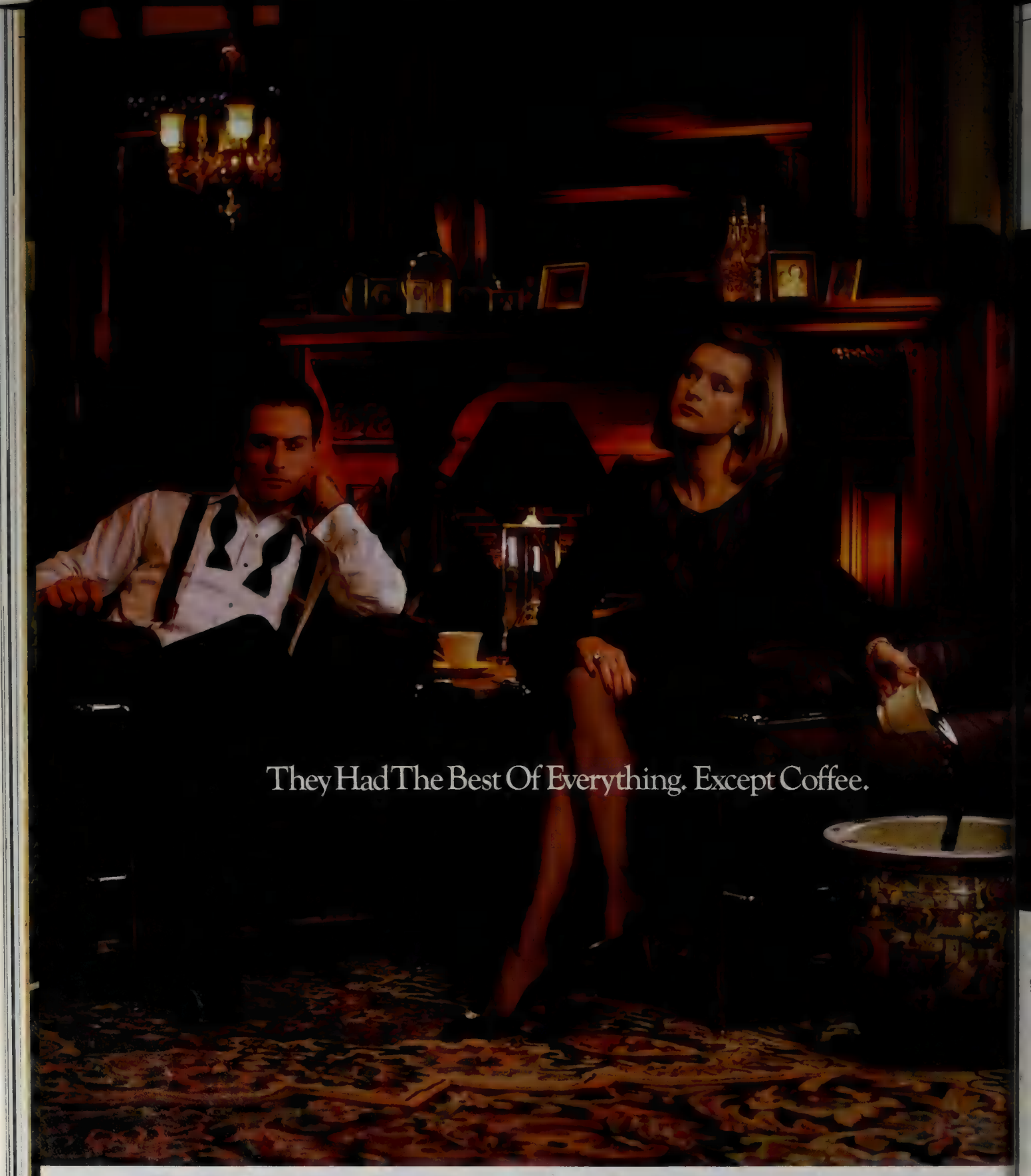
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Monk's House—The Author's Country Retreat in Sussex

By Phyllis Rose



PHOTOGRAPHY: DERRY MOORE

"Now that was a joy . . . the water meadows soaking wet, but now and then the sun coming out and stroking the downs. D'you remember how they turn from green to blue, like opals?" wrote Virginia Woolf of the countryside near Monk's House (above), the Sussex residence of the novelist and her husband, Leonard. RIGHT: Woolf often took walks on the nearby South Downs.



FROM 1919 UNTIL her death in 1941, Virginia Woolf's country residence was a damp and inconvenient but charming house in the Sussex village of Rodmell, south of Lewes in the South Downs. What Woolf and her husband, Leonard, liked when they first saw the house was the three-quarters of an acre of land on which it was set and its location—close to the water meadows of the River Ouse and to the open, primeval Downs.

The front door—never used by the Woolfs—opened directly onto the



main street of tiny Rodmell; but be-hind the house, between it and the meadows, was a garden divided by walls of local flint, which Leonard, a passionate gardener, brought to beauty over the course of the years. An old orchard contained apple and pear trees that Leonard climbed in winter to prune and whose blossoms in spring could be seen from the house. In a small hut at the back o

LEFT: In the sitting room, Woolf wrote in 1930, "we sit and eat, play the gramophone . . . and read endless books." Artists Vanessa Bell (Woolf's sister) and Duncan Grant helped with the interior design of Monk's House, which is now owned by the National Trust.

continued on page 64



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Monk's House—The Author's Country Retreat in Sussex
continued from page 62



ABOVE: In the sitting room, Virginia Woolf's monogram (detail, right) is featured on the chair backs of the dining set designed by Bell and Grant, 1929–30. The pieces were done in the decorative style of the Omega Workshops, for which the artists had produced a number of designs.

the garden, in the shade of the local church and next to the graveyard, with views of the marshy flats and the hilly Downs, Virginia Woolf worked on most of her novels.

A careful student of her own needs, she knew that the alternation between city and country was essential to her creative process. In London she took in everything. She talked to friends, saw art shows and theater, walked the streets and immersed herself in the business of the Hogarth Press, the publishing venture she and Leonard had founded as a hobby. At Monk's House, in silence and solitude, she sank down into herself and retrieved, in the shape of elegant phrases, the flotsam and jetsam deposited in her mind by the busy city. London's bustle stoked her creativity, but without Rodmell's peace, the stimulation might have been debilitating. Her mental health was precarious—she had suffered periodic breakdowns ever since she was thirteen—and both she and Leonard considered solitude as essential to her as food and water. On the other hand, too much of it depressed her, so the fine-tuning between stimulus and quiet was constant.

To call the change from London to Rodmell soothing would not do justice to the intensity of what Virginia Woolf experienced in the country. "Often down here," she wrote, "I have entered into a sanctuary; a nunnery; had a religious retreat; of great agony once; and always some terror: so afraid one is of loneliness: of seeing to the bottom of the vessel."

Seeing to the bottom of the vessel, letting herself dip down into her own unconscious, was her real activity at Monk's House, and it underlay all others—the walks on the Downs or in the marshes, the rowing in a rubber dinghy on the Ouse, playing bowls, the endless reading of books. It was to her a quasi-religious activity—hence her frequent references to the house as a "sanctuary," "retreat" or "nunnery," and the austere, almost virginal nature of the bedroom where she slept alone. The Woolfs liked to believe the local story that monks from Lewes Priory had taken their retreats in the dwelling, giving it the name Monk's House.

They spent two months in summer at the house, in addition to long stays at Christmas and Easter, and they tried to get out of London at least every other weekend. "I like driving off to Rodmell on a hot Friday evening," she wrote, "and having cold



ham, and sitting on my terrace and smoking a cigar with an owl or two."

She rejoiced in the absence of company, immersing herself in books—sometimes reading as many as six books simultaneously. She also read manuscripts for the Hogarth Press, reviewed current books and wrote criticism about the classics. And even while she did other things, she worked on her novels. She walked in

continued on page 64F

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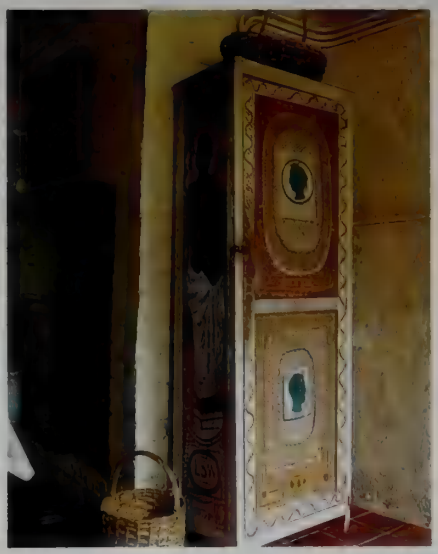
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Monk's House—The Author's Country Retreat in Sussex
continued from page 64B

the water meadows looking for mushrooms, but at the same time put words together in her mind. She walked on the Downs with Pinka, their spaniel, at the same time composing sentences. The walks were daily events—taken sometimes with Leonard, sometimes alone. When she returned they would have tea, sit in front of the fire, read some poetry or a manuscript, perhaps listen to music.



Although she did not encourage visiting, close friends were welcome at Monk's House. Among those who came frequently were E. M. Forster and Vita Sackville-West, the aristocratic novelist who was perhaps the great love of Virginia Woolf's chaste life. Not far away, on the other side of Lewes, Virginia's sister, the painter Vanessa Bell, lived in a sprawling farmhouse called Charleston with her three children and painter Duncan Grant. (It was to stay near Vanessa that she had bought a house in the region in the first place.) Also nearby was Tilton, the home of John Maynard Keynes, the economist, and his wife, Lydia Lopokova, a former ballerina. Visits between the three households were frequent.

The house itself was unpretentious: a two-story building of flint and brick with clapboard on the street side. The ceilings were low, the brick and tile floors on the ground level were cold, and when the Woolfs bought it, the house had no hot water or indoor plumbing, no electricity or heat. *Mrs. Dalloway* paid for their first indoor water closet and *The Common Reader* for the second, along with a bath, which they installed in 1926. "The luxury of water running in torrents, boiling hot, for every purpose is inconceivable," she wrote.

As soon as she had money to spend, Virginia Woolf turned to her sister to help her decorate the house. "It has the makings of a most peculiar and I think comfortable, charming, characteristic, queer resort," she wrote, "but a paralysis attacks my vision when directed to practical details. What curtains? What chair covers?" Vanessa designed chair covers that Virginia executed in needlepoint, having requested a large mesh so she could finish "within a lifetime."

Vanessa Bell and Duncan Grant, who were the leading decorative artists in Britain at the time, filled the house with their exuberant work—painted tables, tile tables, painted chairs, chair covers, fireplace tiles. One of the nicest pieces is a mirror frame, designed by Grant with lilies and Canterbury bells and executed in needlepoint by his mother.

Over the years the two sisters argued about payment—Vanessa wanting to refuse it and Virginia insisting she accept it. Vanessa maintained that her work was small return for the

LEFT. A painted cupboard by Trekkie Ritchie stands in a kitchen corner. BELOW: Bell decorated the fireplace tiles in Virginia Woolf's bedroom with a nautical motif inspired by Woolf's novel *To the Lighthouse*. The bedroom was entered only from the garden, where Woolf wrote regularly in a small hut amid a profusion of trees and flowering plants tended by Leonard Woolf.



continued on page 64H



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Monk's House—The Author's Country Retreat in Sussex
continued from page 64F

pleasure Virginia's books had given her, and *they* had cost her nothing. Virginia .countered that unless Vanessa took payment, she couldn't continue to ask for her help, which she badly needed. They compromised, with Vanessa Bell and Duncan Grant accepting minimal fees.

Virginia had little confidence in her own taste, much in Vanessa's. Still, about one thing she stood up to her sister. Her favorite color was a sort of aquamarine or hospital green that she associated with the deep-sea diving of creativity, and she was determined to use it for the walls of the sitting room, where they ate, read and listened to music.

Over the years, as Virginia's success brought in more money, the Woolfs continued improving the house. In 1929, after the publication of *To the Lighthouse* and *Orlando*, they built an addition of two rooms, one on top of the other—a bedroom and a workroom for Virginia, where she could write when the garden hut got too cold. The garden, under Leonard's supervision, developed spectacularly. He added ponds, one with goldfish, one with tortoises. In 1931 they wired the house, which permitted electric heaters and lighting. In 1934 they added another guest room and in 1938 turned the attic into a library for Leonard.

Yet, for all the work they did on it, Monk's House remained inconvenient (Virginia's bedroom opened only onto the garden) and uncomfortable. Even with electric heaters it was often damp and usually cold. E. M. Forster, visiting the Woolfs in the winter of 1939–40—a winter so cold that there was ice on the tidal Ouse—burned his pants on the bedroom heater while trying to get warm.

After Virginia Woolf had spent almost two decades in Monk's House, her idea of a good time was still the same: to have no guests, to write in her garden hut, to take walks with Leonard, to play bowls, to read, to dine on grilled ham and mushrooms, to listen to Mozart on the gramophone. "Why not stay here for ever and ever," she wrote in 1938, "enjoying this immortal rhythm, in which both eye and soul are at rest?" But World War II changed the rhythm of her life drastically.

The bombing of London made the city increasingly difficult to live in, and in 1940 the Woolfs' house at 37 Mecklenburgh Square was damaged so severely by a bomb that they had to abandon it and live full-time in Rodmell. The alternation of city streets and country meadows, city stimulation and country quiet, was at an end. Confined to Rodmell, Virginia found the town small and provincial. Guests, now welcome, came rarely, because of the difficulties of wartime transportation. Her only congenial company consisted of the people at Charleston. She became more seriously depressed than she had been in years, and certain that she was about to go mad again, she took control of her life like a stoic Roman.

"I like driving off to Rodmell on a hot Friday evening," she wrote, "and having cold ham, and sitting on my terrace and smoking a cigar with an owl or two."

In March 1941 Virginia Woolf committed suicide by walking into the Ouse, her pockets weighted with stones. At the time, she was working on *Between the Acts*, which in her depression she thought a disaster, but which is in fact one of her finest novels, a strange paean to life in the English countryside. □



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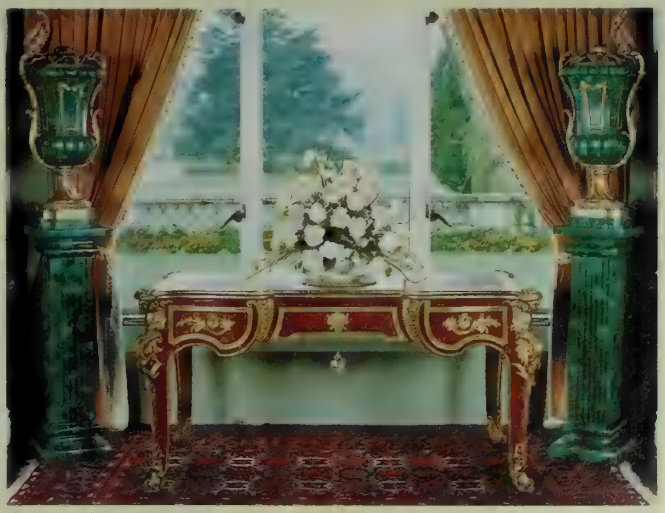
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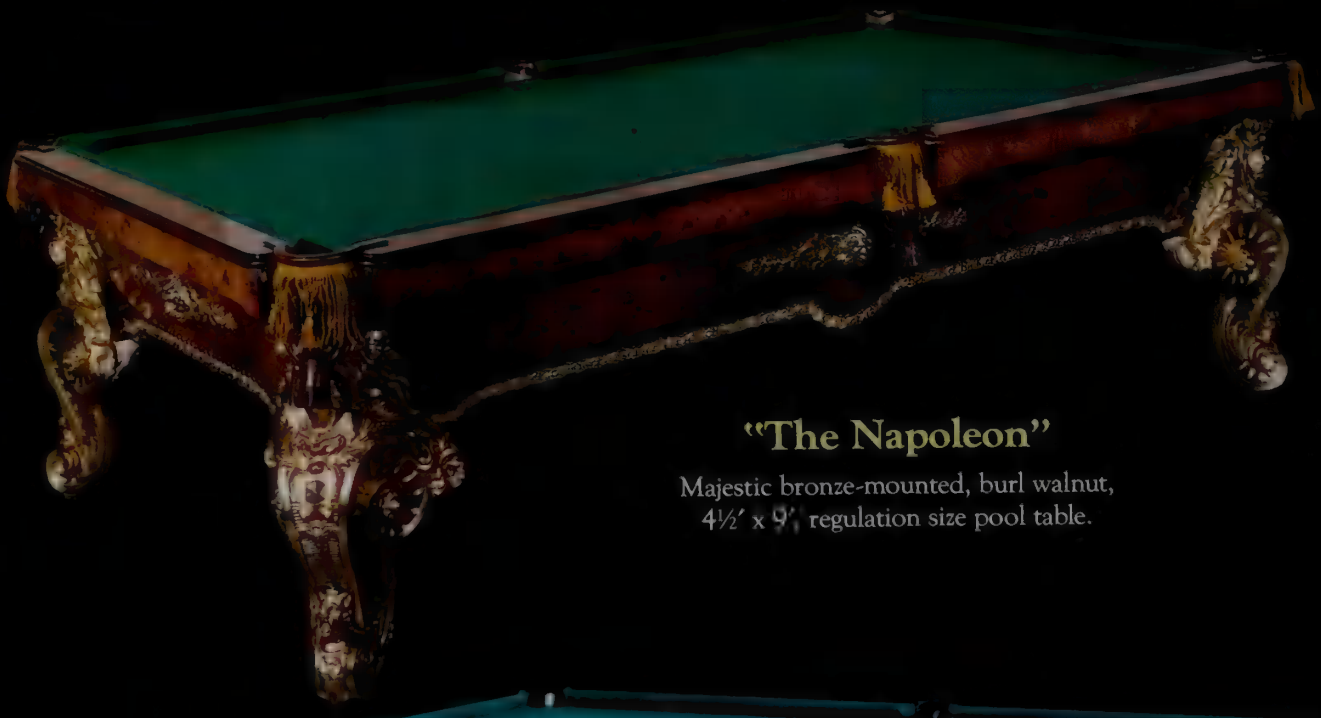
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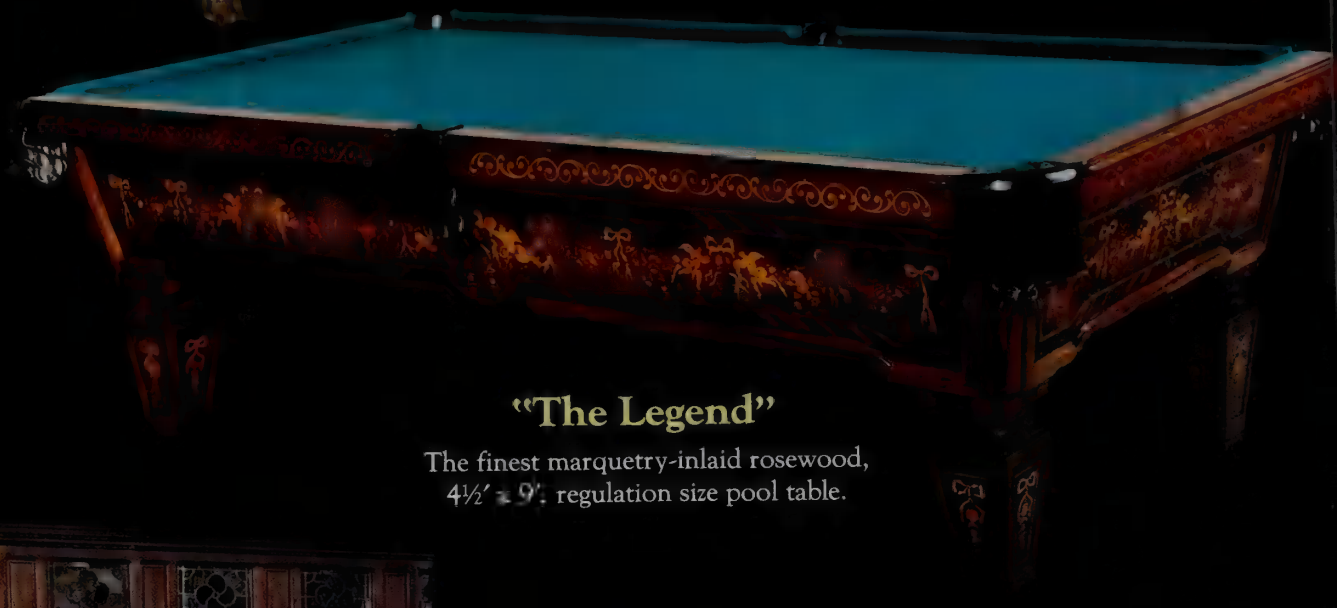
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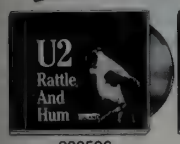
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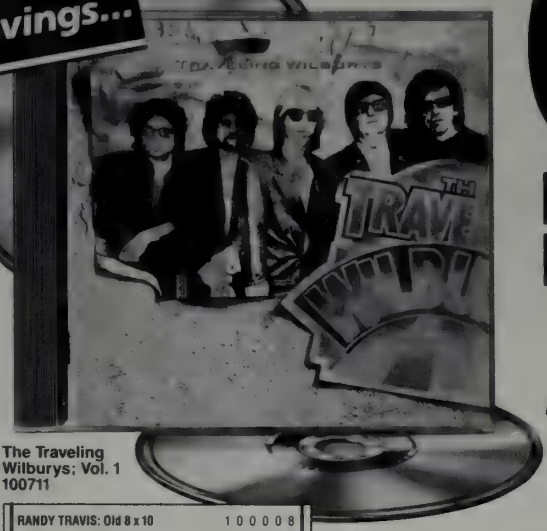
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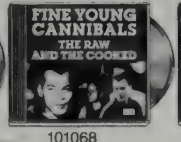
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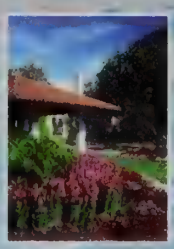
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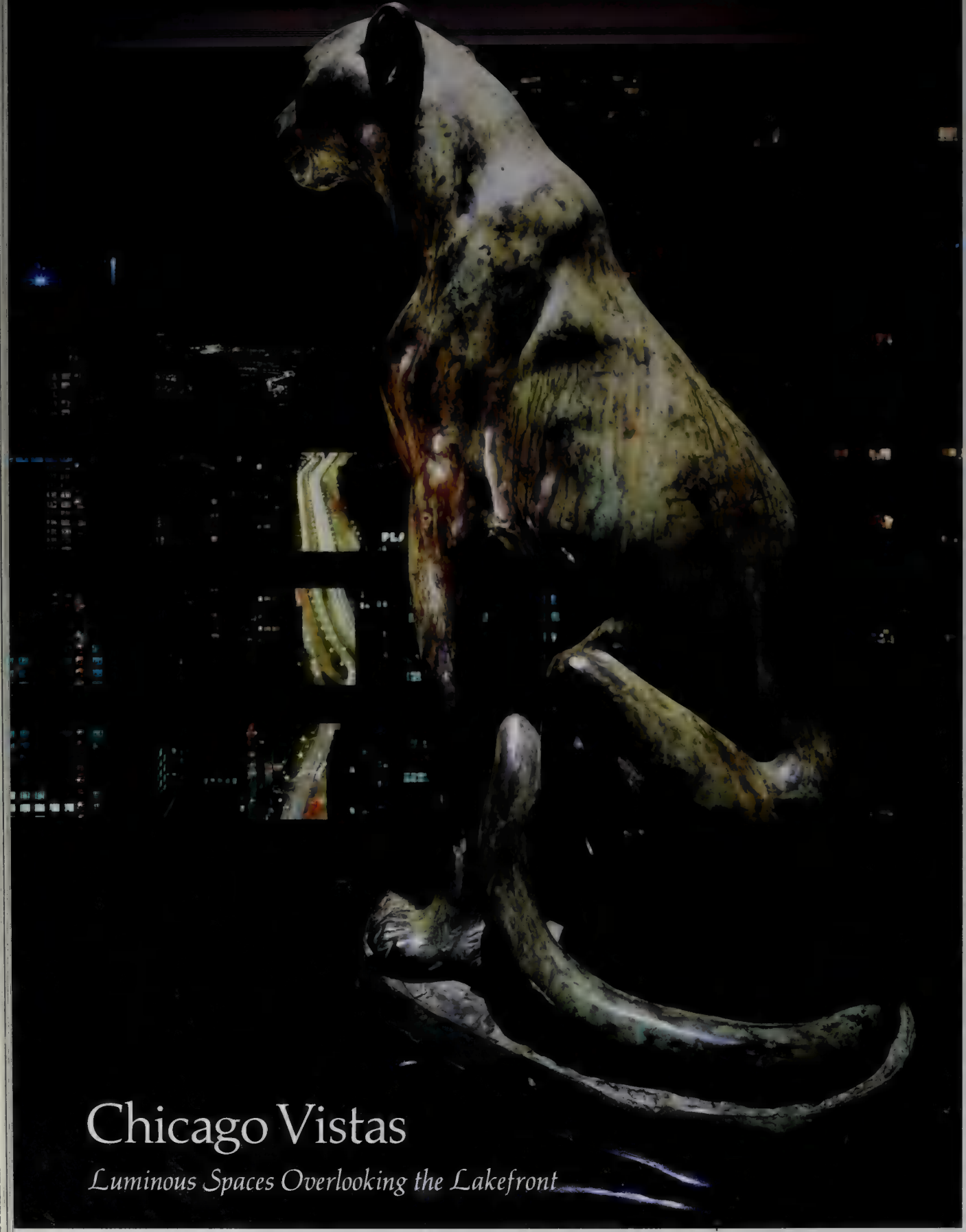




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Chicago Vistas

Luminous Spaces Overlooking the Lakefront

ARCHITECTURE BY MARVIN HERMAN, AIA
INTERIOR DESIGN BY BRUCE GREGGA, ASID
TEXT BY JUDITH NEISSER
PHOTOGRAPHY BY MARY E. NICHOLS



OPPOSITE: A 1925 bronze puma is poised before expansive city views in a Chicago apartment designed by Bruce Gregga and architect Marvin Herman. ABOVE: The living room is highlighted by a gouache by Gaston Louis Roux, while a sculpted torso by Matisse is set atop a circa 1800 gueridon from Philippe Farley, right. Lamp at rear from Stair & Co. Scalamandré white damask. Louis XV–style chairs are backed in Brunschwig & Fils taffeta.

THE NOTION OF an apartment with wood-paneled walls and drawn draperies seems out of place on the top floor of a towering glass-and-granite skyscraper on Chicago's Gold Coast. A modern Chicago aerie calls for a different kind of design, one as open and compelling as the exterior landscape. A two-story penthouse created by interior designer Bruce Gregga and architect Marvin Herman exemplifies such thinking.

The apartment is set up as an amphitheater facing a forty-foot-long double-height window wall that reveals a cinematic vista: nearby high rises looming above smaller buildings, North Michigan Avenue and North Lake Shore Drive streaming with vehicles, and Oak Street Beach crowded with bathers and joggers. "The view is awesome," says Gregga. It was, in fact, one of the main reasons the residents bought the apartment three years ago. The couple had tired of the suburbs and were ready for something different.

When the couple first saw the sixty-second-floor penthouse apartment, the space was a concrete shell. "All you could see were risers, pipes and the elevator shaft," recalls the wife. "It was a difficult space, a big open loft, eighty feet long and forty feet deep, that could have ended up looking like a bowling alley."

The design parameters the clients specified were broad: "She liked old and vintage," explains Gregga. "He liked new." As both the husband and wife work (he owns a china import/export company; she is a china designer), the apartment is rarely inhabited by day. "They wanted a nighttime space with lots of storage," says the designer, "an intimate yet sophisticated apartment where they could entertain." Bruce Gregga and Marvin Herman more than accommodated the couple's wish list. The 4,500-square-foot apartment is now





OPPOSITE: A pair of 18th-century Italian monkey figures animate the library/media room. Chinese stoneware vessels and figurines, 1600–1550 B.C., are displayed at rear. Leather on sofa, chair and ottoman from Cy Mann Designs. Low table, Karl Springer. Carpet from Stark. ABOVE: A still life by Pierre-Nicolas Huilliot hangs in the deep-toned dining room. Silk upholstery fabric from Scalamandré.

FOLLOWING PAGES: Featured in the dining room are a circa 1880 bronze Sphinx from Kentshire Galleries and, at left, an Edo vase. Slipper chairs from Lorin Marsh surround a Regency table set with Imari porcelain from Bardith. "The drama of the apartment at night is spectacular," says Gregga. "You float up here."

The plan of the apartment itself suggests the ebb and flow of Lake Michigan's shoreline.







a coherent whole made up of subtle contrasts. At night it glows.

The entrance hall announces a high level of craftsmanship. Flanking the double front door are tall black-lacquered storage cabinets that are canted like an Oriental screen. A sculptural staircase leads to the private quarters on the second floor. The imposing, Mondrian-patterned window wall, first glimpsed through the doorway into the living room, allows tiny jewels of city light to reflect off surfaces throughout the first floor.

In the living room, the modernist window and black-granite floors are tempered by ample, soft forms. Double-height walls are curved in the corners. The balcony of the second-floor gallery, which overlooks the room, resembles an undulating sculpture. Furnishings are overscale and pleasingly idiosyncratic. A pair of contemporary sofas, covered in formal white damask trimmed with fringe, define an intimate seating area. Nearby are Louis XV–style fauteuils upholstered in a stenciled *faux*-leopard pattern.

"I love the curiosity of mixing different periods," says the designer. "It opens vistas for those who can live with it."

The dining room was conceived as a nighttime background for anywhere from two people to twelve. Walls were painted and glazed in shades of brown and charcoal; surfaces are highly reflective, including the Regency pedestal table and the modern granite table surrounded by a banquette and Regency-style chairs. "When the candles are lit, the room glitters and glows like a rare jewel," says the husband.

The principal unifying elements in the apartment are the architecture and the color palette. "I tried to create a universal space that doesn't interfere with the furnishings," explains Marvin Herman. The plan itself sug-

OPPOSITE: German animal engravings, circa 1850, line a wall in the upstairs study. Japanese antiques include the low table, made from a sword chest on stand, and a *tansu* chest. Sofa from Avery Boardman. Hansen lamps. BELOW: In the master bedroom, Gregga chose neutral shades to "contrast with the drama in the rest of the apartment." The small oil is by František Kupka. Gregga created the sleigh bed after a Syrie Maugham design. Clarence House lounge chair and ottoman fabric. Drapery sheers, Lee Jofa. Lamps by Hansen.

gests the ebb and flow of Lake Michigan's shoreline: Spaces ease into each other through oversize doorways fitted with pocket doors. Colors and materials are repeated from room to room. The black granite that makes up the floors of the entrance hall, the living room and the dining room is also used for the kitchen counters and the bar top and fireplace wall in the library/media room.

Different areas of the apartment are distinguished by subtle changes of color and texture. The floor of the upstairs gallery, for example, is covered in black carpeting. "We wanted a more cocoonlike feeling for the private quarters," says Gregga. In the master bedroom and bath, the flooring is travertine and both rooms are primarily off-white. Still, the furniture treatment is eclectic—a Victorian-style lounge chair and ottoman are placed opposite a sleigh bed, Bruce Gregga's overscale adaptation of a Syrie Maugham design.

"All the furnishings are recent acquisitions," says Gregga. "The clients wanted a certain mood, and I interpreted it for them." The mood the designer has achieved, high above the lakefront, is a delicate balance of the sensuous and the cool.□



A Study in Red

Infusing a Dramatic London Residence with Color and Pattern

INTERIOR DESIGN BY JOHN STEFANIDIS
TEXT BY ELIZABETH LAMBERT
PHOTOGRAPHY BY DERRY MOORE

"GOOD TASTE? I'M NOT ALL that fond of it." So says John Stefanidis, the designer whose subtle colors have been the very definition of good taste, the designer who made cream and gray the black and white of England. Now this master of a thousand shades of monochrome has gone opulent, had some fun, indulged in rich reds and even risked a little brush with vulgarity.

And why? "To prove I could do it," he says. "I have a horror of 'ghastly good taste.' There's a whole category of people in New York who paint their walls cream and hang Impressionist paintings. Cream and gray not only *could* be boring, they usually are. When clients come into the office and announce, 'We like beige,' my entire staff groans and says, 'Oh no, not another one.' That's why I really jumped at the chance to do a red room.

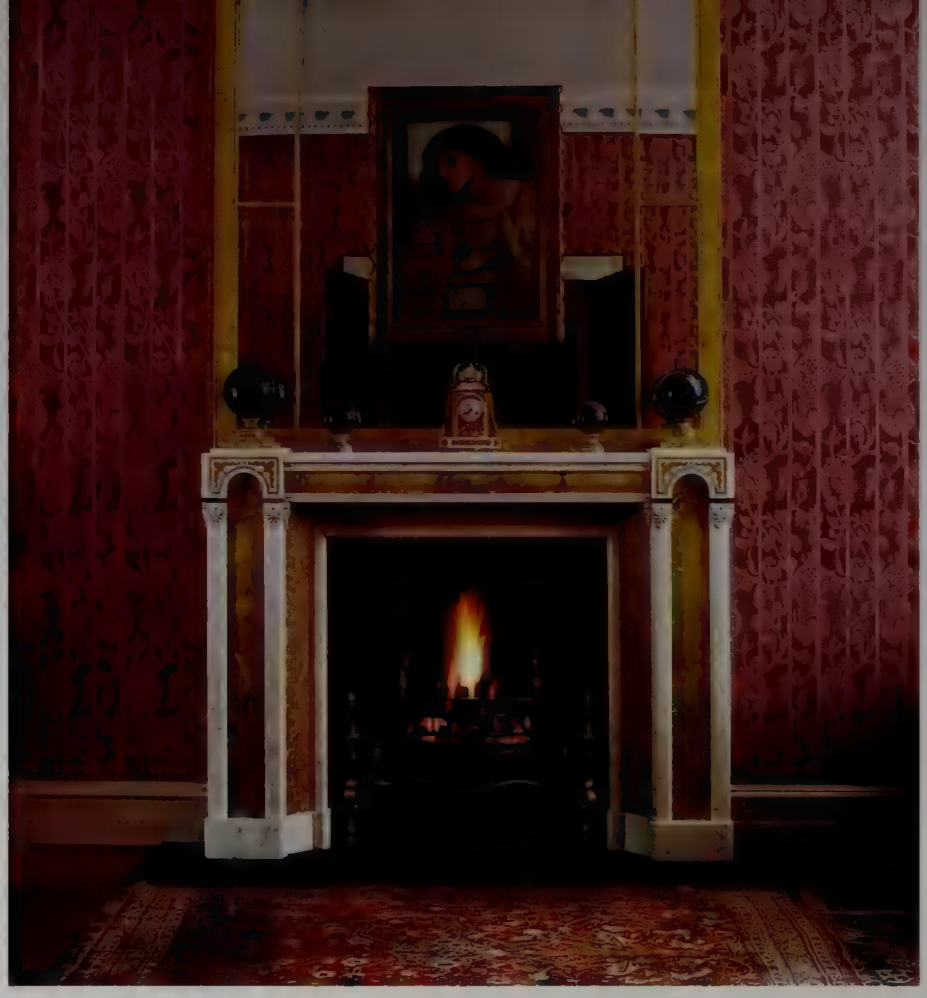
"It all made sense," continues the designer. "The country house we had done for the client featured pale colors, so it seemed a good idea to do something different in London, and his collection of paintings and richly patterned carpets all cried out for red."

Several things make the design work, but most important is color. "Very good color," Stefanidis emphasizes. "I designed the fabrics in a color that is not just red but a sort of mulberry. And I added more reds—the red of the Second Empire, the red of the velvet in the compartments on the trains between Cairo and Alexandria that I rode as a child. The room is an exercise in how many reds can be crammed into one space, how to mix them and how many



"I chose to use the color red in his London residence in order to contrast with his country house, which I did entirely in pale colors," says interior designer John Stefanidis. "Red suits the collection of Oriental carpets and eclectic array of paintings." In the living room, *The Vernon Children*, a double portrait by George Romney, is exhibited with *Young Dancer* and *Water Sprite*, a pair of 19th-century bronzes by Charles Arthur Bourgeois.





ABOVE: *Portrait of May Morris*, 1872, by Dante Gabriel Rossetti is surrounded by a simple mirror in the living room. The marble fireplace was possibly designed by Sir John Soane. OPPOSITE: An elaborate circa 1700 English gilt side table, set with a Japanese Imari vase, rests before *Princess Anastasia of Greece* by Giovanni Boldini. The small 19th-century painting is by Frederick Lord Leighton.

patterns to use. In the end I didn't use all that many patterns, but I could have. *Anything* can be made to work."

The other essential in keeping the whole exercise under control was quality. "Good things do emanate a certain atmosphere," he says. "The console table, the Boldini portrait; the ornamental Victorian centerpiece could have been too flashy, but it works."

Even so, with the right color and the right quality in the living room, the risks were still there. John Stefanidis used a very simple fireplace, possibly designed by John Soane, and is certain that anything more elaborate would have been too much. He designed an unembellished mirror to complement the fireplace and to give a little breathing space to a Pre-Raphaelite pastel by Dante Gabriel Rossetti. Chandeliers wouldn't have been appropriate, so he kept to table lamps and picture lights, made it a night room and created draperies that block out light. In short, the Stefanidis restraint and refinements are all there.



"Too much good taste kills creativity, and safe conventions are a bore," says John Stefanidis (right). "I deliberately gave myself the difficult task of seeing how many reds and patterns I could fit into one room. It worked."









LEFT: "I found the Russian dining table first and planned the room around it," says Stefanidis, who designed the side table, chairs and wall paneling to complement the piece. *Peasant Harnessing a Horse* is by Eugène Verboeckhoven. ABOVE: The decorative details of the indoor pool were kept simple in order to harmonize with the early Victorian house.

It was not an easy house to decorate. The living room, which has a window at each end, is awkward—too narrow for a sofa in front of the fireplace and too long for a single grouping of furniture. John Stefanidis puts it simply. "We moved a lot of the furniture around. The client and I spent hours shoving chairs all over the room, and in the end we decided to put the three sofas in a U-shape under the window, which created a real feeling of comfort in the best tradition of generous Middle Eastern hospitality. This is not a room for stand-up cocktail parties. It is a room with comfort and formality at the same time.

"The house had been little more than a derelict shell," continues the designer, "and it was the client's idea to create little rooms as well as big rooms—a small study just up a few steps from the living room, a tiny breakfast room, a small sitting room that can be closed off at one end of the dining room." The latter was an inspired idea because it made a charming sitting room and also solved the problem of the dining room, which would otherwise have been destined to always look a bit empty, as though guests had forgotten to come to dinner.

And it was in that enclosed space that the designer decreed "grand pieces—a huge chandelier, one sofa to fit exactly from one wall to the other, an enormous bookcase opposite. Otherwise everything could look dinky."

That's John Stefanidis's style. Bold and sure, with bigger usually being better, making certain the details are exactly right. To him it's all part of the fun of playing with the unpredictable and teasing at the limits of good taste.□

Alpine Echoes Above Lake Tahoe

European Sensibilities Shape a Nevada Mountain Chalet

INTERIOR DESIGN BY VALERIAN RYBAR, ASID, AND JEAN-FRANÇOIS DAIGRE, ASID
TEXT BY JOHN TAYLOR
PHOTOGRAPHY BY MARY E. NICHOLS

MANY OF THE houses scattered in the steep mountains around Lake Tahoe are decorated in a style that might be called neo-Western.

"They tend to have redwood paneling, Indian blankets and frontier furniture," says designer Valerian Rybar. "And if they're not that, then they're contemporary," adds his partner, Jean-François Daigre.

While Rybar and Daigre don't see anything wrong with those decorative schemes, they are, the designers feel, just a bit predictable. And so when the two men were asked to work on a handsome house high above Lake Tahoe owned by Carole and Robert McNeil, they decided to try something a little different.

"We wanted to create an alpine chalet that had a European flavor," Rybar explains. "There was nothing else like it out there," Daigre chimes in. "It would be original and it would reflect the McNeils' interest in European antiques."

Rybar and Daigre, who are based in New York, have decorated a variety of houses in European mountain resorts such as St. Moritz and Gstaad, and in the Tyrol. Architecturally, the house in Lake Tahoe—their first project there—is typical of the area. It has a fir-shingled exterior with fieldstone accents and sloping roofs. It sits on a bluff overlooking the lake, which is some five hundred feet below. A wide wraparound deck takes full advantage of the views.

Rooms had been added to the original structure at various times, but the house was still somewhat small, which meant that the first order for Rybar and Daigre was to oversee architectural renovations. They constructed a large master bedroom with windows giving onto the lake.

Then they set to work creating that "European flavor." They stained the pine walls of the living room to effect the look, as Rybar says, "of naturally aged wood paneling." They brought in seventeenth-, eighteenth- and nineteenth-century furniture and decorative objects from Austria, Italy, Norway, France and England. Any sense of period stiffness, however, has been offset by an eclecticism that makes the rooms flexible and comfortable—important qualities, since the clients are sports-oriented and



ABOVE: Hilly terrain strewn with boulders and surrounded by pine trees above Lake Tahoe is the setting for Carole and Robert McNeil's adapted alpine chalet. OPPOSITE: In the living room, designers Valerian Rybar and Jean-François Daigre suspended a chandelier from the cathedral ceiling; over the mantel is a Bavarian carved wood deer head. Pine paneling was stained to look aged. FOLLOWING PAGES: "The living room is designed to work equally well for summer and winter," says Rybar. The sofa and poufs, covered with crewelwork fabric, have a Scalamandré wool rope trim. On the limewood low table is a 17th-century repoussé-bronze footed bowl. A carved oak chest, at left, holds a bronze Medici urn. At right, an 18th-century Tyrolean marbleized kas.







The gaily painted house has something of the quality of an enchanted cottage in a northern European forest.

BELOW: A series of windows and French doors in the living room offer an expansive view of the lake. Two carved Sienese chairs, covered in textured linen from Scalamandré, flank a pair of lacquered Italian spindle tables. OPPOSITE: In the dining room, rosemaling, the Scandinavian technique of painting flowers onto wooden walls set in *faux-marbre* frames, is used for the walls and ceiling. The carved oak dining table adjusts to seat from eight to twenty. The turned ebony chairs are upholstered in red leather. Portuguese needlepoint rug from Patterson Flynn & Martin.



wanted to be able to relax after a day on the ski slopes or tennis courts.

The contemporary low table in the living room, for instance, is built to be used rather than simply admired. "You can come back from skiing, take off your boots and put your feet on it, which you couldn't do if it were an antique," Daigre notes.

The McNeils use the house year round, and that factor influenced design choices as well. The brightly embroidered Indian wool fabric employed throughout the living room is warm in the winter and cool in the summer. The large fur rug is inviting in the winter, but replaced in summer by one of fabric.

The stark beauty of the landscape bears more of a resemblance to Scandinavia than it does to the Alps. So Rybar and Daigre chose to angle their design toward that northern European region. Nowhere is this more evident than in the dining room.

"It's the best room," comments Rybar. "The conversation piece," adds his partner.

While on a trip to Norway, the two designers had had the chance to observe the Scandinavian technique of rosemaling, which involves carving inscriptions or painting flowers directly onto wooden walls and setting them in *faux-marbre* frames.

"We'd seen rosemaling but hadn't had a chance to apply it ourselves," Rybar explains. "We were waiting for the ideal spot," says Daigre. The pale walls in the dining room of the Lake Tahoe house finally provided it.

Rybar and Daigre made arrangements for a group of artists to fly out to Lake Tahoe from New York to do the actual painting. They gave the artists documents illustrating the procedure and then allowed them to work up their own interpretation, using the red and green colors that also play a role in the living room. The result, as Daigre puts it, "is very rough, very stylized. It's peasant-like, but formal at the same time."

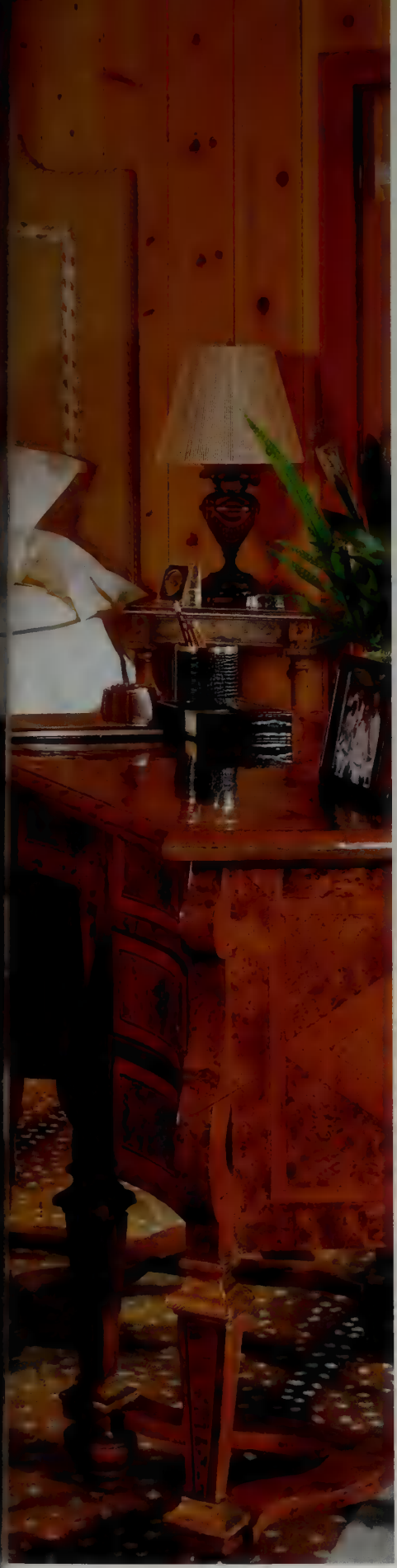
To complement the painted walls, the designers had a needlepoint rug woven in Portugal that incorporated similar floral patterns. Its dark background anchors the room and provides a contrast to the white field of the floral painting on the ceiling.

In the master bedroom, three types of wood are used, all in shades of honey. As a result, Rybar and Daigre decided to render the entire room in those tones. "The wood was so beautiful we didn't want to paint it," says Rybar. "Instead we played with the color harmonies it suggested. And because the room is so big, we could do that without it seeming cramped."

Secluded in the midst of magnifi-







LEFT: Honey tones characterize the master bedroom. The headboard is covered in hand-embroidered linen. A leather chest at the foot of the bed holds the television, which rises up when operated by remote control. The marquetry Mazarin desk is made of fruitwood; the chair is chestnut. Patterson Flynn & Martin wool rug simulates fawn skin. BELOW: From the deck, Lake Tahoe is seen through a stand of pines. Chairs were made by local craftsmen.



cent fir trees, the gaily painted house has something of the quality of an enchanted cottage in one of the great northern European forests. And the designers have scattered whimsical and fantastic touches throughout that add to that feeling. "It's full of amusing little surprises," says Daigre.

In one of the guest rooms, window frames were painted in *faux-bois* fashion to resemble knotty pine. In the living room, Rybar and Daigre placed lamps that look like plants. And over the fireplace they set the carved wooden head of a deer. In the master bedroom is another wooden sculpture, carved to look like a shopping bag. It serves as a magazine rack. "It's a sort of surrealistic piece," Rybar observes wryly.

But for all the enchantment that the house holds out, this is no Hansel and Gretel cottage. "People are surprised to find this completely decorated and cozy house in the middle of the woods way above the lake," says Rybar. "But it's not cute," he adds pointedly. "It's grand."□



Fashion Statement

Spirited Combinations for a New York Apartment

INTERIOR DESIGN BY SAMUEL BOTERO
TEXT BY SUZANNE STEPHENS
PHOTOGRAPHY BY DURSTON SAYLOR

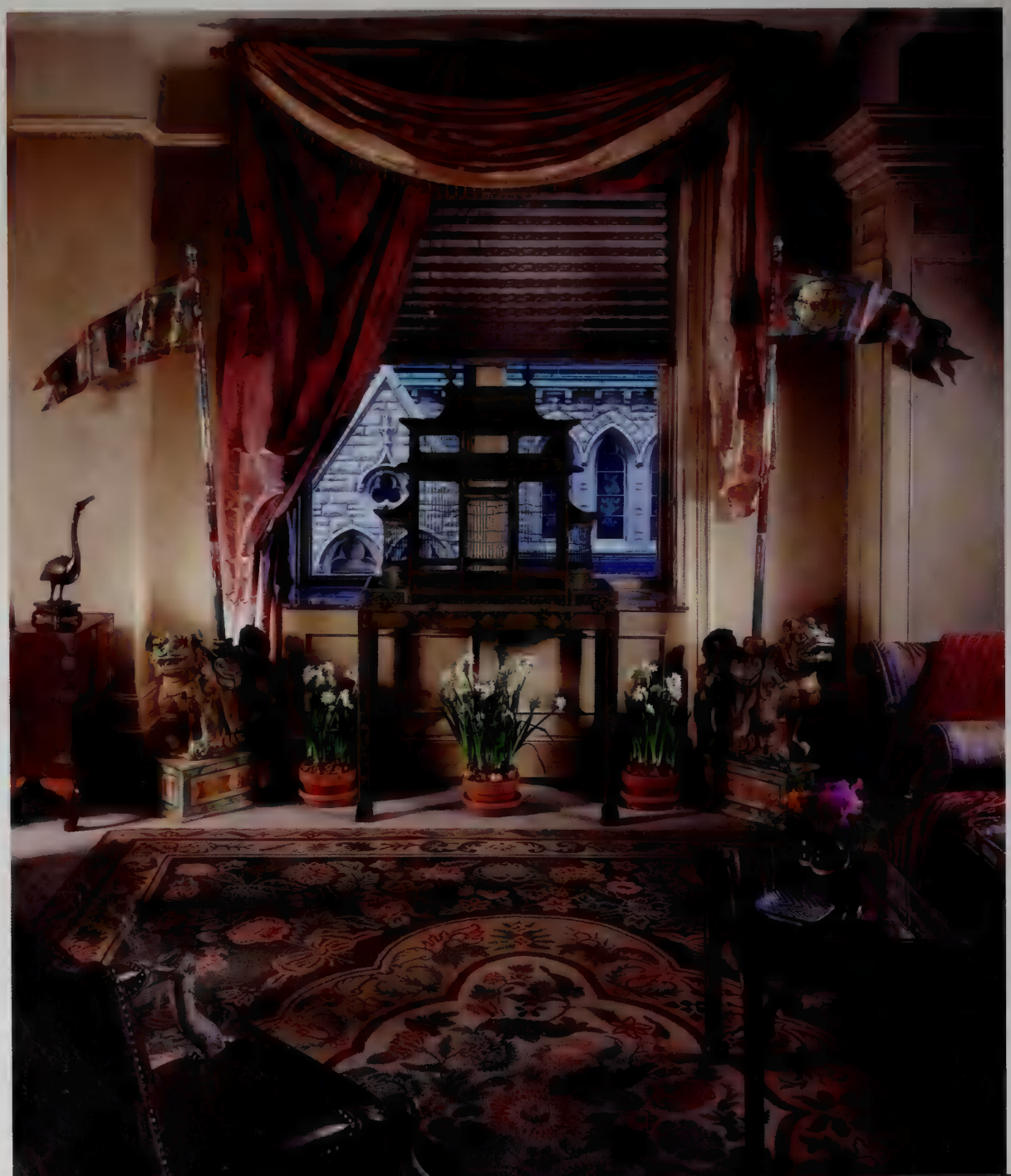
Oriental objects converge with antique and modern pieces in the New York apartment of Donna Morgan and Patrick Annunziata, designed by Samuel Botero. OPPOSITE: Curving lines lend a sculptural quality to the main hall. BELOW: In the dining area, original paneling offsets a fire surround fashioned from rusted steel piping. Overmantel mirror is Queen Anne. T. H. Robsjohn-Gibbings klismos chairs and fabric, Gretchen Bellinger. Art Déco chandelier, Marvin Alexander. Lacquered box, Lorin Marsh. Patterson, Flynn & Martin rug.





LEFT: "The objective was to create an environment that expressed the vitality of the Annunziatas," says Samuel Botero. The circa 1818 Anglo-Indian chaise longue is from Gene Tyson. A low painted screen by Stephen Spera and Patricia Kelly divides the dining and living areas. Botero created the floor lamp, background, using a metal vase.

OPPOSITE: A mix of textures and finishes subtly illuminates the living area. The low table of rusted steel piping was designed by Botero. Louis XV fauteuil is from Philippe Farley. Decorative boxes, Florian Papp. Gretchen Bellinger fabric covers banquette and pillows; carpet, Patterson, Flynn & Martin. BELOW: In a sitting area, an Indian sari is dramatically swagged over Clarence House taffeta to frame a circa 1870 English birdcage. Chinese glazed terra-cotta Fo dogs from Marvin Alexander hold tin flags inscribed in Chinese with the residents' name. A gilt-bronze bird from Gene Tyson stands at left. Needlepoint carpet, Dildarian.





FASHION DESIGNER Donna Morgan puts in fairly frenetic days in the hurly-burly of Manhattan's garment district. As her break from nerve-racking pressures, she runs over to Madison Avenue Muscle on Thirty-eighth Street, where she "benches her weight," or lifts the equivalent of her 105 pounds. When she comes home at night she wants comfort in her surroundings. Her husband, Patrick Annunziata, also keeps up a strenuous pace in the garment district, importing textiles. Rather than lifting weights, he jogs and performs aerobic exercises. At night he wants a serene setting. "We work in an intense environment," Donna Morgan declares in a classic understatement. "We needed an apartment to bring us down."

"Down" in this case hardly means depressed or austere. The Annunziatas are young and dynamic. The moribund wouldn't do. Donna Morgan's original idea of an apartment veered toward the eclectically traditional. Patrick Annunziata's sense of serenity hinged heavily on the startlingly modern. "It is not an easy feat for designers to deal with married couples who diverge so much in their tastes," he wisely points out.

But the Annunziatas are enormously satisfied with the apartment created for them by interior designer Samuel Botero. It is neither traditional nor modern, but spiritedly combines elements and motifs of each. Existing cornices and paneling in the dining area, for instance, have been restored to contrast with the modern planes of walls and ceilings elsewhere in the apartment. Throughout, carved



and curved antiques and art objects alternate with smooth, taut upholstered sofas and banquettes.

Samuel Botero's orchestration of sumptuous materials such as iridescent taffeta, metallic leather and lacquered wood with the shifting scale and contours of Oriental and European antiques and decorative objects establishes an effulgently exotic environment. Everywhere, objects and furniture that Botero designed glitter with a quirky insouciance. As a counterpoint to a setting where oxblood, deep purple and dusty rose appear in spare but powerful doses, the designer has created a neutral backdrop of soothing shades of beige, gray and tan.

"I try to do more than create a pretty room," Botero allows. "The home is a place where people who make important decisions all day long need to regroup." Donna Morgan agrees. "For us it is very much a nighttime apartment," she explains. "We work twelve-hour days and are away most weekends."

On the other hand, while the couple may see their apartment as a retreat from the harsh realities of New York life, they are not trying to go into an isolation ward. "We like to entertain small groups of friends," says Donna Morgan. "And Patrick not only has children from a previous marriage but comes from a large family."

The apartment's design, fleshed out by the ripened eclecticism of its decorative effects, sets the stage for socializing. The setting has much to do with the memorable excursion guests embark on when visiting the Annunziatas: Visitors enter the apartment through a small foyer, then proceed down a sinuous hallway before arriving at the living and dining areas, which extend dramatically before them. Directly ahead stands a Chippendale-style birdcage delicately crafted in England to resemble a Chinese tea pavilion. It is theatrically framed by an exuberant window treatment: a burnished and swagged taffeta drapery festooned with a gilt sari. A pair of glazed terra-cotta Chinese Fo dogs, supporting gaily painted tin flags, stand guard on either side.

From there, guests may drift over to the ample U-shaped banquette in the living area. Dinner is served at the other end of the large space, which was created by the removal of the arched wall that originally divided the living and dining rooms in this 1920s apartment building.

Donna Morgan first discovered Samuel Botero when she visited the Kips Bay Boys' Club Decorator Show House in New York some years ago. In the room he had done, plush seating and walls were swathed in a celadon cotton duck silk-screened with a gold-and-silver pattern. She liked the room so much that its fabric and daybed later migrated to the Annunziatas' own sitting room. "The great thing about working with Sam is that he didn't push anything on us," she says.

Since both the Annunziatas travel a good deal for their work, and very often to the Far East, they were particularly attracted to the quiet majesty of Japanese sculpture and other Oriental artifacts. With Botero's guidance they amassed an elegant array of objects befitting a latter-day Marco Polo: A Japanese carved cypress figure of Tenjin from the eleventh century, Japanese gold-lacquer *tansu* chests from the nineteenth century and the pair of eighteenth-century Fo dogs offer telling signs of the couple's exploratory expeditions.

After this adventure, Samuel Botero and the Annunziatas have embarked on yet another project: a farmhouse—part of which dates from 1775—that the designer and a local architect are renovating in Sheffield, Massachusetts. So far, work is in progress. "Every project of mine is different," Botero says about the design. "But I don't think this will be early American."□



OPPOSITE: Oriental pieces, such as a 19th-century Chinese wardrobe from Philippe Farley, an 11th-century Japanese figure of Tenjin from Naga Antiques and sang-de-boeuf vases, prevail in the guest room/study. Carlo Bugatti chair has a Moorish-style back of tooled copper. Red-lacquered box, left, is from Lorin Marsh. ABOVE: A Japanese ceremonial doll from Naga Antiques is highlighted in the master bedroom. The 19th-century portrait by H. Estella Grose "has a mysterious quality reflected throughout the apartment," explains the designer. The swing-arm lamps are from Hansen.

ARCHITECTURAL DIGEST VISITS:

Charles Bronson and Jill Ireland

INTERIOR DESIGN BY KING ZIMMERMAN
TEXT BY JILL IRELAND
PHOTOGRAPHY BY MARY E. NICHOLS



RODDY MCDOWALL



LEFT: "Reared in England, I was accustomed to four walls, windows and doors, whereas this house is all light, air, windows and arches," says Jill Ireland, seated beside her husband, Charles Bronson, by a hallway colonnade in their Malibu house. ABOVE: Works by Miró complement the cool tones of the living room, where the Bronsons entertain their guests.



The arches in the house, as you look from the entryway, spiral off in all directions, giving the feeling of colonnades in an ancient monastery.



ABOVE: The painting of Zuleika Farm, the couple's Vermont residence, dictated the color of the family study. King Zimmerman, who was responsible for the architectural redesign and interiors, selected furnishings that harmonize with the hand-carved mantel, lined with family photographs, and *faux-bois* paneling.

OPPOSITE: Queen Anne–style chairs encircle an oak gateleg table, from the Brustlin Workshop, in the dining room. Zimmerman, who is also a sculptor, says he created the two bronze animals as part of a series on endangered African species.

IN THE SUMMER OF 1984 I was consumed with the desire to simplify my life and the lives of my husband and daughter while complicating the lives of my sons. What occurred was quite the reverse. I simplified the lives of my sons and complicated the lives of my husband, my daughter and myself with the purchase of a brand-new adobe house in Malibu set at the foot of the mountains.

We had been living *en famille* in an immense fourteen-bedroom, six-reception-room residence in Bel-Air. The "we" being my husband, myself, our daughter, Zuleika, our adopted daughter, Katrina, and our sons, Jason and Valentine. My stepson, Tony, stepdaughter, Suzanne, and my own son, Paul, had free access to the house, kitchen, laundry services, beach towels, swimming pool, billiard room, bar and, above all else, dining table. Ours had always been open house for them and their friends. One of our cooks was once heard to say, "One really ought to make a reservation for dinner."

The old English table seated twelve, sixteen if you put children on the corners. It was almost always filled. On many occasions a table for four was added in the dining room. The round Victorian table in the adjoining butler's pantry seated an extra eight. It seemed each offspring had at least two friends for dinner, and they were always hungry.

Still, this is not a story about the gastronomic achievements and desires of my previous life as chatelaine in Bel-Air, but rather how I set out to simplify my life.

First I served notice to all residents at Bel-Air that the master of the house



and I were moving to Malibu, where the dining room would seat only eight comfortably and where there were only three bedrooms. In other words, there was no room at the inn. Hastily, to discourage the christening of our new home Bleak House, I began referring to it as Serra House. Aha, I thought, as we signed the ownership papers, I've done it. My new, smaller, scaled-down house was perfect, I declared to Charlie.

The house sat in the middle of a large garden, surrounded by a high white adobe wall over which, in my imagination, I was already planting purple bougainvillea. The property includes five towering five-hundred-year-old California live oaks, their

ABOVE: For Charles Bronson's study, Zimmerman chose blue as the predominant color and added wing chairs, upholstered in needlepoint, to "impose a roguishly ornate quality on his office." At right is a 1974 portrait of the Bronsons' daughter Zuleika.



branches projecting great clouds of shady greenery. So rare are the quintet that they are protected by state law from tampering by mere mortals.

The house itself, designed in the early 1980s by William Pauli, is spacious and airy. The arches in the house, as you look from the entryway, spiral off in all directions, giving the feeling of colonnades in an ancient monastery. These, combined with the terra-cotta tile, present a cathedral-like quietude. The soaring ceilings, the arches and the absence of interior doors lend an unconstricted intimacy.

Although I deemed the house perfect, I now found myself conspiring with architect, designer and friend King Zimmerman on how to make

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ABOVE LEFT: Jill Ireland's meditation room is furnished simply with a carved bed, a 19th-century slant-top desk and a French rush-seat armchair. Through the French doors is a view toward one of the rare, protected 500-year-old California live oaks on the property.



OPPOSITE: One of the Bronsons' favorite paintings, by the 19th-century German landscape artist Anton Doll, hangs over the adobe-style fireplace in their spacious, light master bedroom. At right, a 19th-century carved-back hall chair is paired with a country plank-top table.

ABOVE: "Every room of the house opens onto a different section of the garden or the central courtyard and pool," says Jill Ireland. "And many of the rooms have views of the primeval desert, rocks and flora on the nearby mountains that plunge down to the property."



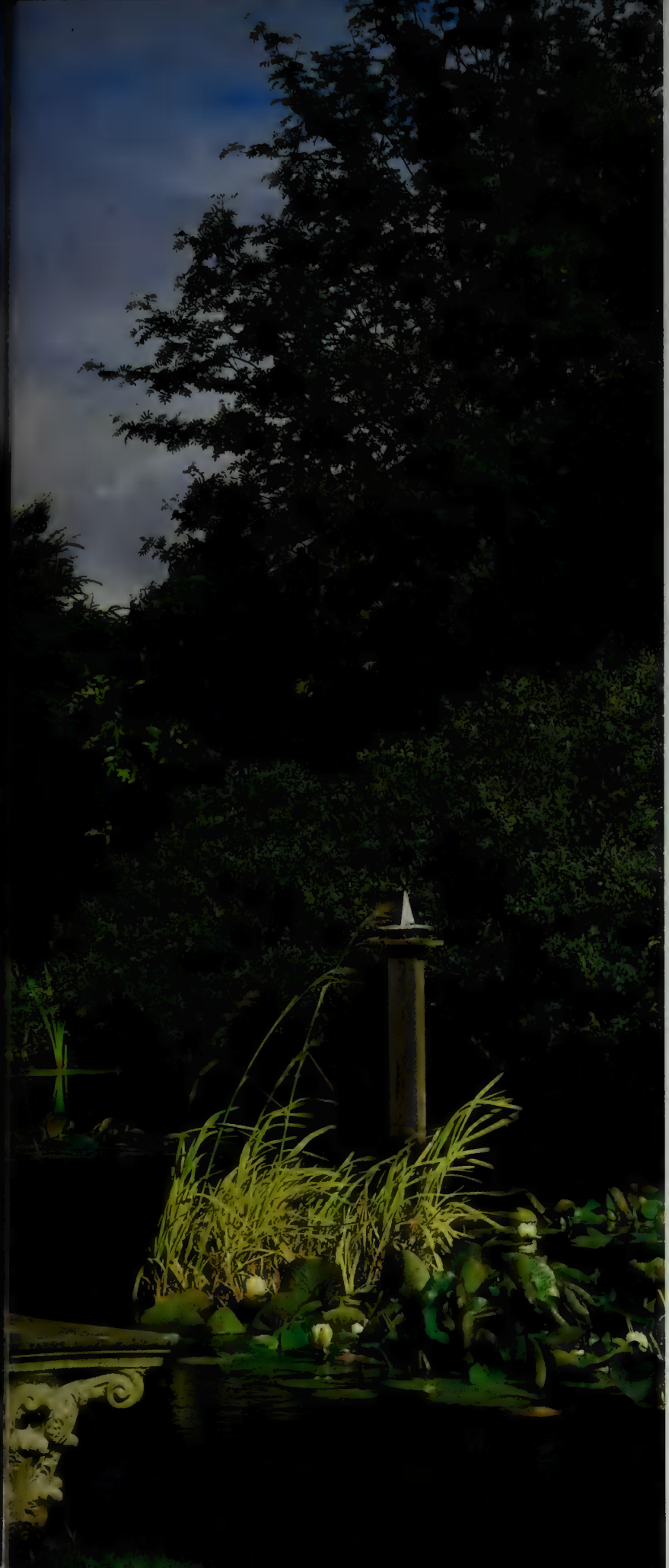
Gardens: Politics of Little Sparta

Ian Hamilton Finlay's Statements in Stone

TEXT BY MALISE RUTHVEN
PHOTOGRAPHY BY IANTHE RUTHVEN




HIS MVSIC
HIS MISSILES
HIS MVSES



PRECEDING PAGES: "The Present Order Is the Disorder of the Future." Inscribed on massive stones, the words of French revolutionary leader Louis Saint-Just march across a meadow at Little Sparta. Ian Hamilton Finlay and his wife, Sue, have created a garden remarkable not only for such statements in stone but for the beautification of what was once an austere Scottish landscape. "The essence of all gardens," Hamilton Finlay observes, "is this thing called composition. . . . The stone and the plan and the trees and the soil."

AT A REMOTE farmstead among the Pentland Hills, about twenty-five miles southwest of Edinburgh, lies one of the most original gardens in the British Isles. What looks like an ordinary Scottish hill farm consisting of a few gray stone buildings is surrounded by fields and farmlands magically transformed into a miniature arcadia. It is a realm of ponds and lawns, of flowering shrubs and trees, adorned with elements of classical columns and what at first sight seems a bizarre collection of sculptured bricolage: tanks and aircraft carriers, machine guns, fighter planes, Greek gods, and engraved headstones and plaques bearing messages such as "Bring Back the Birch," "The Present Order Is the Disorder of the Future," "*Et in Arcadia Ego.*"

This extraordinary assemblage is the creation of Ian Hamilton Finlay, a poet and artist of international renown, and his wife, Sue. The Finlays have lived at Stonypath (or Little Sparta, as they renamed it) since 1966, when they settled on a piece of land provided by Sue's father. "We didn't have any money at all," says Hamilton Finlay. "When Eck, our son, was born we were staying in a wee house in Fife that had no water. The cottage at Stonypath had stood empty for a long time, because the shepherd who

LEFT: "A garden is not an object, but a process," Hamilton Finlay has written, in his *Unconnected Sentences on Gardening*. The Garden Temple at Little Sparta came into being through the process of transforming a simple farm building into a tribute to Apollo the sun god, "His Music, His Missiles, His Muses." Pilasters adorn the façade, reflected in the still waters of the Upper Pool. Corinthian capitals beside the pool accent the classical setting.



had lived there had the misguided ambition of being nearer to the road. Sue's dad said, 'Well, it's got a cold tap that works. If you'd rather be there, you can have it.' "

At that time Hamilton Finlay was already established as a concrete poet, with a penchant for Dadaesque jokes and verbal experimentation. He was particularly interested in the one-word poem—a minimalist Western version of the Japanese haiku, then much in fashion. "It seemed obvious to me that one could not have a literally one-word poem on the page, since any work must contain relationship; equally, one could conceivably have a one-word poem in a garden, if the surroundings were conceived as part of the poem."

"There was a bit of land which naturally went with the house," says Hamilton Finlay (below). "That had all been reinvaded by the moor. Whatever situation you are in, you must explore its possibilities. The land was one of the possibilities. Hence the garden."



The move to Stonypath provided him with the opportunity to create a poet's garden: to make poems or statements using a variety of forms and media, including sculpture and bas-reliefs in plaster, wood, concrete or stone, and employing the ancient craft of epigraphy, or monumental lettering, to set forth his views on society, politics, history and culture.

In so doing, Hamilton Finlay was reviving a neglected British tradition, the political garden. The concept of the gently undulating English park,

OPPOSITE: In a corner of the Sunken Garden, foxgloves soar above clustered blooms of hawkbit—known locally as Grim-the-Collier. Three stone inscriptions, almost obscured by shadows and encroaching grasses, illustrate the poet-sculptor's words: "Composition means the harmony of diverse elements."

BELOW: "Reputedly the tortoise is slow and sleepy," Hamilton Finlay says of a fiberglass replica nestled in a tangle of vegetation. "Experience with a real tortoise convinced us that this is not at all the case; rather, they are relatively as fast as cruiser tanks and are extremely aggressive (especially toward lettuces)."

He was reviving a neglected British tradition, the political garden.





ABOVE: The name of 17th-century landscape artist Claude Lorrain is carved into the Claude Bridge. "His signature seems to sign the landscape beyond," Hamilton Finlay points out. The stone bridge and massive lettering might easily have dwarfed any planting nearby, but the Finlays chose *Gunnera manicata* (foreground), whose outsize foliage is in proportion to the setting. OPPOSITE LEFT: A watering can is inscribed "A rose is a rose is a rose," but instead of Gertrude Stein's name, it bears that of 19th-century gardener Gertrude Jekyll. "The name Gertrude acts as the hinge that connects the worlds of literature and gardening," says Hamilton Finlay. OPPOSITE RIGHT: Water lilies drift among reeds, and birds forage in the grass or take the sun on rooftops.

which emerged in the first half of the eighteenth century, was a conscious rejection of the formalism of the Continental garden, particularly the gardens of France as epitomized by the manicured hedges and terraces of Versailles. The English model presented the ideal of man working in harmony with nature, rather than subjecting nature to his will: It came to symbolize English freedom and democracy as opposed to French monarchical absolutism. Men like Lord Cobham—creator of the famous park at Stowe in Buckinghamshire—and his friend Alexander Pope made their gardens into political statements that explicitly or implicitly condemned the government of the day.

"Our garden is not a retreat," says Hamilton Finlay, "but an attack. I suppose that a garden is in the first place a work of art, but it differs from other works of art because it is also an actuality, a place. It is different from the surrounding order; it's making a didactic, political statement."

The most arresting of its themes is conveyed in allusions to violence, revolution and war. The Roman Garden, a paved enclosure encircled by cypresses, contains a series of sculptured warships and fighter planes. Dwarfed by the trees, these instruments of death seem the opposite of menacing, as though their destructive power were appeased by being contained within their benign Italianate milieu. But the environment, as Hamilton Finlay explains, consists of culture as well as cypresses. As a plaque proclaiming "Homage to the Villa d'Este" acknowledges, the Roman Garden is a deliberate reference to the Renaissance garden at the Villa d'Este near Rome, which contains a whole avenue of stone ships.

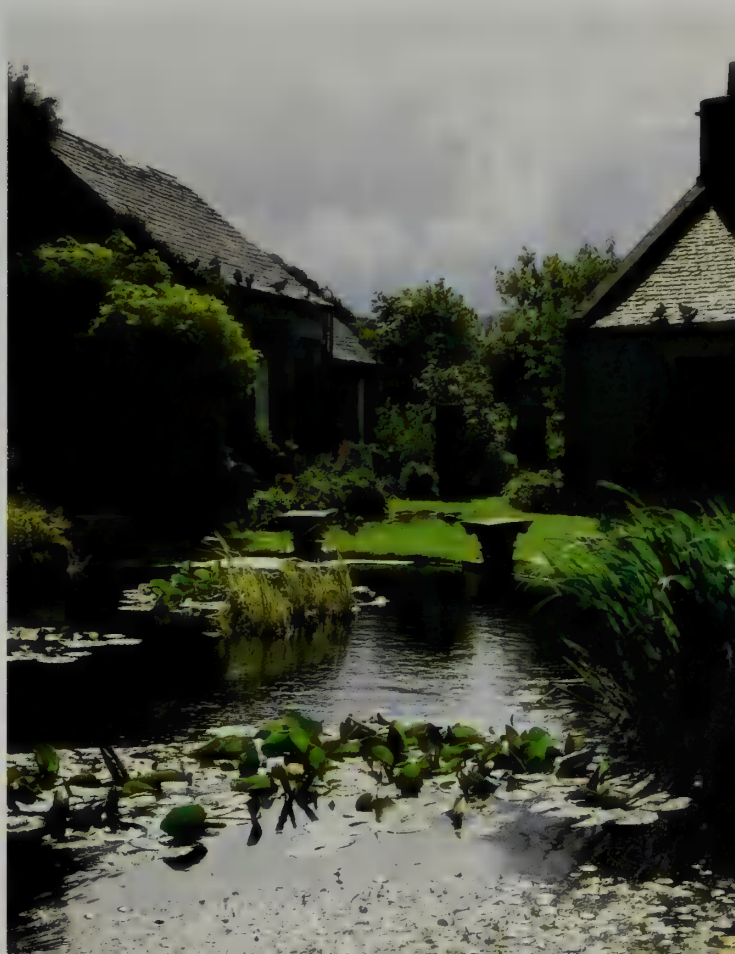
"One of the main sculptural themes of the Romans was the war galley," Hamilton Finlay points out. "All we did was replace it with its modern equivalent, the aircraft carrier." As an emblem, however, the aircraft carrier strikes a deeper chord than this, for the sculptures are also bird tables, where small birds land on the deck, like fighter planes. The sculpture integrates the instrument of war within the natural order, while forming a symbolic conjunction between earth, air, fire and water.

Hamilton Finlay places his emblems of violence in the framework of his classical garden—a civilized universe structured in accordance with the laws of nature and the rules of landscape developed by such classical painters as Poussin and Claude. "Conflict is one of the givens of the universe," says Hamilton Finlay. "The only way it can ever be tamed or managed or civilized is within the culture. You cannot pretend that it does not exist."

Like Stowe and Stourhead, Little Sparta has its Garden Temple, a sacred dwelling where the most seminal event of modern European history, the French Revolution (an "epic pastoral," as Hamilton Finlay sees it), is celebrated in the Neoclassical manner appropriate to its era. The temple is dedicated to the oracular god Apollo, traditionally depicted with lyre or arrow—"his music and his missiles." Apollo's modern ava-

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New York Story

Romantic Traditions Fill a Designer's East Side Residence

INTERIOR DESIGN BY MARY MEEHAN
TEXT BY STEVEN M. L. ARONSON
PHOTOGRAPHY BY FELICIANO

LEFT: "A New York apartment doesn't have to relate to anything else—you can do whatever you want with it," says designer Mary Meehan, in the living room of the Manhattan apartment she shares with her husband, Michael. His grandmother's portrait hangs on the wall behind her. OPPOSITE: In the entrance hall, *faux-marbre* moldings, painted beams and a checkerboard floor were added to create architectural detail. Regency pieces are accented by an Empire-style French chandelier. Striped fabric from Clarence House; floral wallpaper, Brunschwig & Fils.

"It's a nighttime space," she says. "I accented the dark instead of fighting it." BELOW: In the living room, a papier-mâché side chair and a slipper chair bracket the Irish Georgian fireplace; before it is a 19th-century English needlepoint ottoman. The engravings are 18th-century Italian; the mirror is made in the Venetian tradition.







"What makes your house your own is showing your private self somewhere," says the designer. Meehan's favorite item, a 19th-century portrait of two children, is mounted above a tufted sofa in the living room. A display table stands before it; beyond the cane-sided Regency chair is a 19th-century English tapestry screen. A Louis XVI barometer hangs between the windows. Chintz from Cowtan & Tout; Stark Chinese carpet.

ROMANTIC, ECLECTIC, AESTHETIC, are the words that interior designer Mary Meehan falls pensively back on to describe her work. To this salad of adjectives she could easily have added *nomadic* or *peripatetic,* since, as she says herself, "I picked up and moved so many times in my life I was like an Arab, always folding up my tent and putting all my possessions in my backpack."

Although she's been in the decorating business for only three years, Meehan "grew up with all this." Her mother owned an art gallery–cum–antiques shop (mainly French) in Dallas, and Meehan worked there summers. "I got to know all the decorators. I learned things like the difference between ormolu and vermeil when I was still in hot pants, but for years I just enjoyed knowing these things for myself." Meehan's first profession was acting; it was in Los Angeles that she'd pitched that first tent, but "the rootlessness of the place just never appealed to me." Back in Dallas she met her present husband, New York investment banker Michael Meehan, and caravanned to Manhattan.



ABOVE: Antique decanters and Baccarat champagne glasses are displayed on a Regency table beneath Cornelis Janssens's portrait of Lady Monsoon. OPPOSITE: In the dining room, a Jean-Baptiste van Heffen bronze is displayed on the sideboard. The painting above is 19th-century Scottish. Staghorn sconces from Newel Art Galleries; Boussac of France wallpaper. English porcelain and Waterford crystal adorn the table.

"My intent is for the whole apartment to feel romantic and enveloping," says the designer. FOLLOWING PAGES: The sun-filled master bedroom features a floral *faux*-canopy and elaborate window treatments. A Sheraton sewing table stands between a pair of bergères. Fabric on tufted chair from Sanderson; table skirt fabric from Brunschwig & Fils; bed lining, ruffle and window lace from Cowtan & Tout.

If Mary Meehan still sees herself as an actress, it's literally, not figuratively: A commercial she made a few years ago, for the Apple computer, was recently aired again. "I play a female exec who's giving orders to people and that sort of thing." Today Meehan is giving orders herself—to an army of artisans, including trompe-l'oeil artists, *faux-boiseurs* and marbleizers.

Flashback to the germinal moment of her current profession: She was renovating her own house in the country, a hundred-year-old Shingle Style cottage in Southampton, Long Island, when "two friends in the decorating business came by, Ronald Grimaldi, the head of Rose Cumming, and Fernanda Niven, a fabric designer, and they both said, 'You've got to do this as a profession.' I said, 'I don't have a clue.' But you know, when people respond to you that way, it pushes you to believe you *can* do it." And do it these days she does—romanticizing, eclecticizing and aestheticizing apartments and houses for doctors, lawyers and bankers, and for such media names as Hearst (William Randolph's grandson Austin) and Fonda (Henry's widow, Shirlee).

Meehan's stated aim is "to make a place not only comfortable, livable and beautiful but also lived-in-looking, as if it's been there forever." All this, her own prewar apartment on Manhattan's Upper East Side suffices to illustrate. To furnish it, she reached into her trusty old backpack. "It was full of things that dictated what I had to do with the apartment. I had a lot of eighteenth-century French furniture, so I went with that feeling. But I mixed it in with a lot of stuff I bought—nineteenth-century English antiques and some raffish secondhand furniture."

She started with the carpet—Chinese, nineteenth century, silk. Then came the sofa and chairs and draperies, for most of which she used an English Victorian floral-patterned chintz. For the color on the walls she chose what she calls "old rose." "I mixed it with the painter myself. The two of us sat down together and came up with something between the red of the rose in the chintz and the coral in the border of the carpet." The overstuffed Victorian sofa Meehan found in a junk shop and had recovered in gold-and-burgundy silk brocade. It languishes beneath a painting she's dubbed "my fifty-dollar special"—a nineteenth-century French portrait, provenance unknown, of two sweet-faced children. "I got it in the flea market in Paris when I was sixteen. It's the first thing I ever bought."

On either side of the fifty-dollar special are Louis XV–style giltwood sconces—"a gift from my mother-in-law." Meehan bought the screen in England: a nineteenth-century silk tapestry of tulips and baskets and ribbons of glit-

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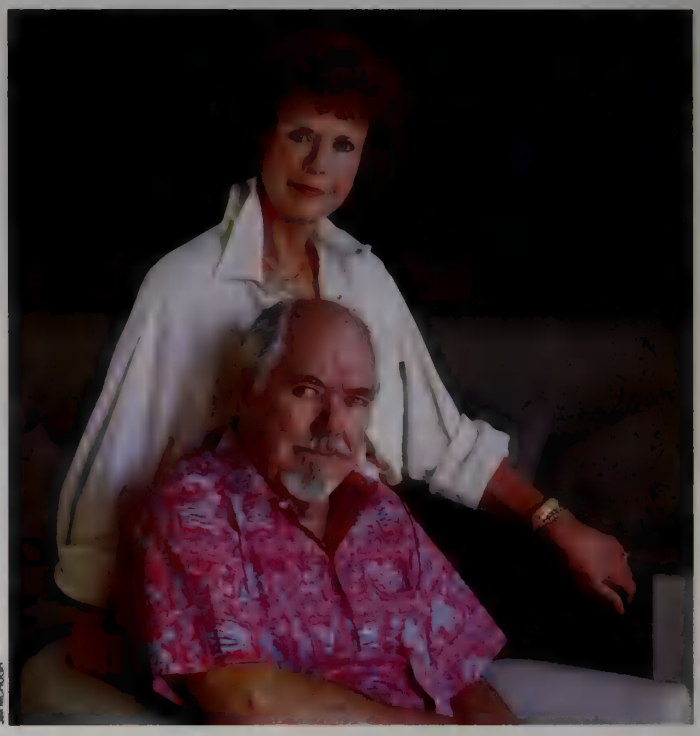


Director Robert Altman and his wife, Kathryn (elow), asked architect Frank Israel to give their Malibu residence a loftlike feel. "I wanted to achieve a unification of structure, light, surface and color in a cubistic harmony," says Israel. OPPOSITE: The focus of the entrance area is a stairwell design of white oak and painted steel mesh. The low table of ash, steel and glass is by the architect.

Architecture: Franklin D. Israel

Kathryn and Robert Altman's Malibu Residence

TEXT BY PAUL GOLDBERGER
PHOTOGRAPHY BY GRANT MUDFORD

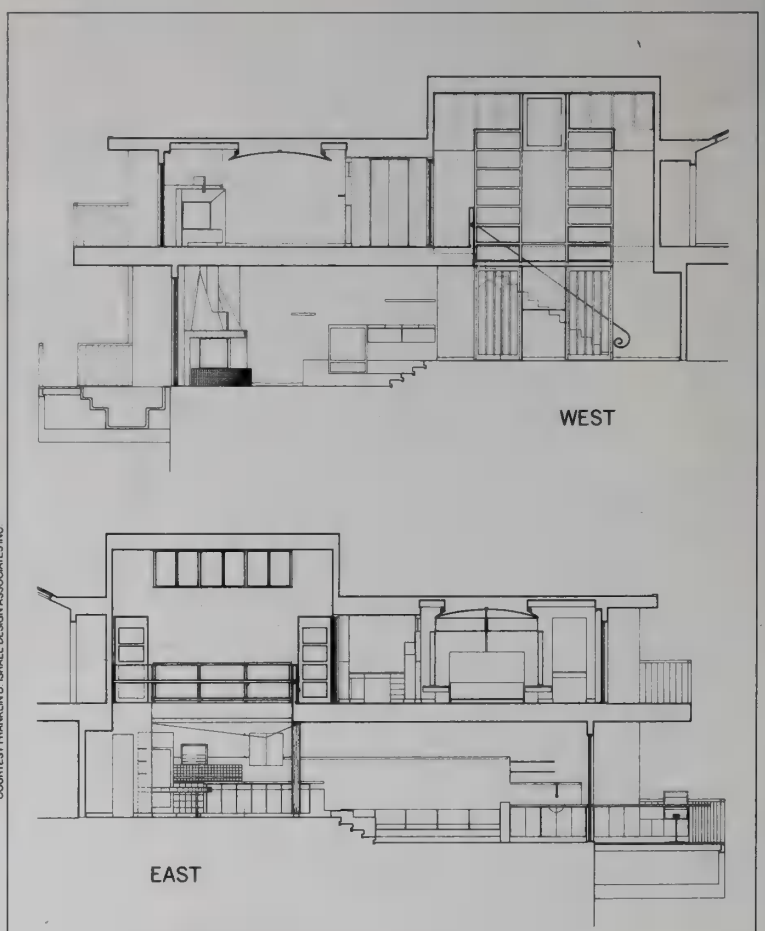


JIM MCHUGH

BELOW: "My son Matthew and I made a model that provided Israel with our ideas for the house," says Robert Altman. BELOW RIGHT: The interior cross sections facing west and east show the tall, skylit entrance area and the decks that face the beach. "The ground level is an open plan tying the living room, dining area and kitchen together," explains Israel.



DAVID ZANZINGER

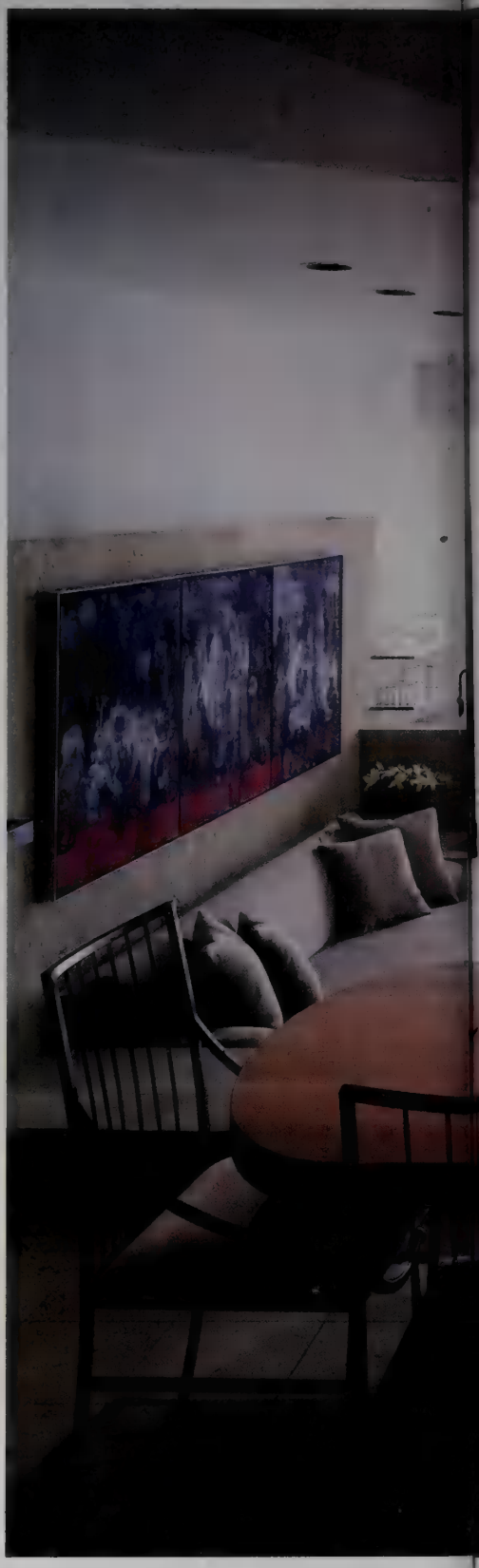


COURTESY FRANKLIN D. ISRAEL DESIGN ASSOCIATES INC.





DAVID ZANZINGER



ABOVE: Israel with Kathryn Altman. "Frank took a run-of-the-mill place and made it very un-run-of-the-mill—very special and unique," says Mrs. Altman. RIGHT: "The living center of the house opens up and steps down toward the deck and the beach," says Israel of the living/dining area. The fireplace overmantel is punctuated with a nickel plate design; the hearth is glass mosaic tile. The sculpture near the fireplace is by Fred Beir; painting over the built-in seating by Jim Dine. An inverted pyramidal ceiling marks the dining area. Oak dining table by Israel and Phil Miller.

IT IS STILL AN ordinary condominium on the outside; from the road it appears, like so many places in Malibu, to have no special virtue other than the fact that the Pacific Ocean is its backyard. But the residence that Los Angeles architect Frank Israel has designed for director Robert Altman and his wife, Kathryn, is anything but conventional within; this everyday external shell now contains a series of spaces that emanate both tremendous exuberance and utter discipline. Israel has crafted a group of rooms that come together to make a strong statement about space, materials, order and comfort.

The challenge, Frank Israel has said, was to take an ordinary Malibu condominium and open it up, but to do so in a way that would give the rooms more than the obvious drama they would acquire once the views toward the ocean were given more prominence. "We wanted to do more than just look straight out at the beach," Israel says. "I have a problem with a house that does only that. You need to give it a frame of reference, a sense of substance—a sense of place."

Israel, who was educated on the East Coast but who has spent more than a decade living and working in Los Angeles, is an architect whose work is abstract yet powerfully rooted in its locale. He speaks often of the mythic power of architecture, and he admits that it was the mythic power of the movies that played a part in bringing him to Los Angeles in the first place: To him houses are sets, not frivolous sets to be dismantled or changed at whim but serious backdrops for the rituals of life. He celebrates Los Angeles not in the Pop manner of the designer who tries to echo the city's everyday landscape but in the way in which he manages to evoke the city's oddly potent mix of rawness and refinement, its striking juxtapositions of the plain and the exotic.

Thus the most dramatic new space within the Altman house is a two-story stairwell in which metal, glass, wood and smooth concrete are joined in a sensuous composition that is at once disciplined and lush. The stair-

To Israel houses are sets, not frivolous sets to be dismantled at whim but serious backdrops for the rituals of life.





well is also slightly eccentric, the result of Israel's decision to take literally a suggestion by Robert Altman, who at the beginning of the job handed the architect a fossil and told him how he loved its color and its feeling; Israel went one better and embedded a few fossils in the concrete.

The stairwell is under a large skylight that brings natural light into the center of the house; in its form it calls to mind both the light, tensile industrial architecture that was so important to Los Angeles in the postwar years and the strong, almost brooding abstraction of a current generation of Los Angeles modernists. There is a sense here, as throughout the house, of an architect concerned deeply with the sensual nature of materials.

While the original condominium was gutted, the rooms Israel built within its structure are essentially the same in layout: There is a narrow entrance leading to a stair, a kitchen off to one side and a dining area and living room beyond, overlooking the Pacific; upstairs, as before, there is a master suite on the ocean and two smaller bedrooms. But the spaces themselves, and the way in which they relate to each other, are altogether different. The stairwell is twice the size of its predecessor; it is a real space, not a squeezed-against-the-wall means of going upstairs, and not only serves to bring natural light into the entranceway but in its strength and verticality brings a kind of balance to the great horizontal pull of the ocean view.

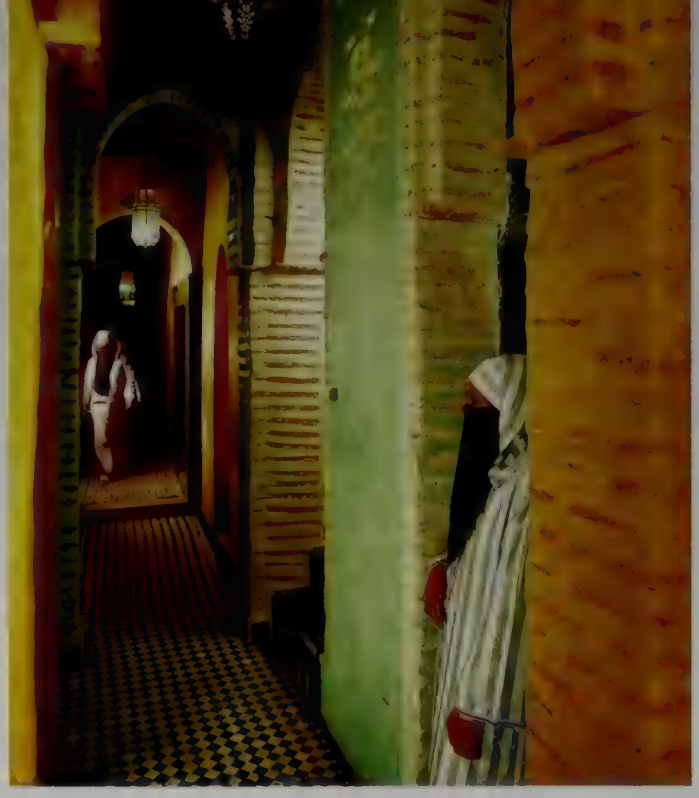
Although the view of the ocean was not instantly visible in the condominium's original incarnation—one of Israel's other improvements in opening up the space is that one sees the view much sooner—once it was visible, it overwhelmed all else, and the living room was little more than a viewing gallery. Now there is a sense that the rooms have meaning on their own, as a sequence of spaces, and they enframe the view.

"One of the great things about working with Bob is that he is a creative person himself—he wants to be very involved and he is willing to take risks," says Frank Israel. "The first time we met he presented me with a cardboard model he and his

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OPPOSITE: The top of the skylit stairwell space reveals how Israel met one major objective of the project—to expand the stairwell/entrance area as a vertical link between the two floors. "The pivoting transom window adds tension and dynamism to the composition," he says. BELOW: A low vaulted ceiling hangs like a canopy in the master suite, and recessed lights make it appear to float. Built-in headboard, night tables and desk by Israel. "The canopied master bed is set at the top of the house and crowns the overall composition," he says.





Amid the labyrinthine streets of the medina of Marrakesh, American designer Bill Willis has renovated what was once the harem of the Moroccan royal family's palace to create his own residence. RIGHT: Main rooms open onto a long hallway with *tadelakt* walls and floors of hand-cut Moroccan tiles, or *zelliges*. BELOW: A 1st-century Roman bronze foot rests on a *zellige*-topped table. OPPOSITE: Intricately carved stucco adorns the entrance to the main sitting room. Over the mantel is a fragment of a 15th-century carved Moroccan ceiling and, from Mallett, two 19th-century cachepots. The brightly colored embroideries are Afghan.

"It was love at first sight because of the fabulous ceilings."

A Moroccan Jewel

A Designer's Transformed Harem in Marrakesh

INTERIOR DESIGN BY BILL WILLIS
TEXT BY CHARLOTTE AILLAUD
PHOTOGRAPHY BY LISL DENNIS



TO REACH AMERICAN designer Bill Willis's residence in Marrakesh, Dar Noujoum, the visitor must thread the narrow alleys of the medina, scented with mint tea, black olives and dust. Along the way, low painted wood gates crack open at the approach of strangers, and shut quickly on a flutter of startled chickens. There are no cars in the winding streets, only a few old people shuffling behind their tiny infant charges.

One of the alleys, the rue Sebaâ-tourigel, leads to the Islamic cemetery, where a sign above the entrance forbids entry to non-Muslims. But it is at this "spiritual frontier" that Bill





Willis has chosen to live, in a palace that once belonged to members of Morocco's royal family. "I occupy the palace harem," he says. "It was a case of love at first sight because of the fabulous ceilings—the most beautiful in Marrakesh."

Willis, who looks a little like Terence Stamp, has a penetrating Irish gaze and manages to wear the country's traditional robe, the jellaba, with a princely air. When he first saw the palace he was fascinated by its air of mystery and its setting at the heart of the medina of Marrakesh.

"I'm a southerner," he explains. "I was born in Memphis and my whole family hails from Mississippi. But when I turned nineteen I decided I wanted to explore Europe and its cul-



"Adapting to Morocco wasn't a problem," observes Willis. "Originally I thought I'd stay a month, and I'm still here—twenty-two years later." ABOVE: A marbleized pot with roses is set on a Moroccan blanket. OPPOSITE: In the small sitting room, a pair of 19th-century Brazilian folding armchairs flank the fireplace, which Willis designed; on the mantel are two 18th-century Moroccan vases and a 16th-century Turkish mortar. Native artisans made the side and opium tables and the settee. BELOW: In the dining room, a Saharan pottery jug stands on a kilim from the plains of Marrakesh. Walls are of exposed brick and tricolored *tadelakt*. The hanging is Afghan.



"Everything has to 'float.' Only the right proportions make a place beautiful, never an accumulation of details."

ture, to broaden my horizons." After studying at the Ecole des Beaux-Arts in Paris, Willis returned to the United States and began working for New York designer Roslyn Rosier.

In 1963 he settled once again in Europe and opened an interior design business in Rome, in a shop overlooking the Spanish Steps. He began doing houses for friends, and went to London to execute a commission for Lord Londonderry. "While we were waiting for a building permit," he recalls, "I invited my two best friends, Paul and Thalita Getty, to Tangier for their honeymoon, little realizing that my wedding present was destined to take the three of us much farther. We left for Marrakesh, where Paul and Thalita settled into the Winston Churchill Suite at the Mamounia. None of us wanted to leave. So Paul gave his wife a splendid palace in the medina. I decorated it, and we all moved in to live a kind of dolce vita.

"Friends came to visit from the four corners of the world. Yves Saint Laurent and Pierre Bergé bought their first house in Marrakesh, and my friends Hetty and Arndt Von Bohlen gave wonderful evening parties. We were discovering a new, gentler, slower-paced way to live."

Willis became a remarkable designer with a passion for Hispano-Moresque elegance. His knowledge of it is comprehensive, and he often preaches its revival among his friends, urging them to employ local craftspeople out of respect for Moroccan tradition. He has found a highly receptive audience among the royal family and its entourage.

"King Hassan has put it very well: 'If you drop a man in a parachute without telling him where he's going to land, you make a cripple out of him.' The same is true of introducing modern ways, which have to be handled with care in this country. Moroccans have been building houses around courtyards the same way for centuries. Nobody has done it better, and nobody ever will."

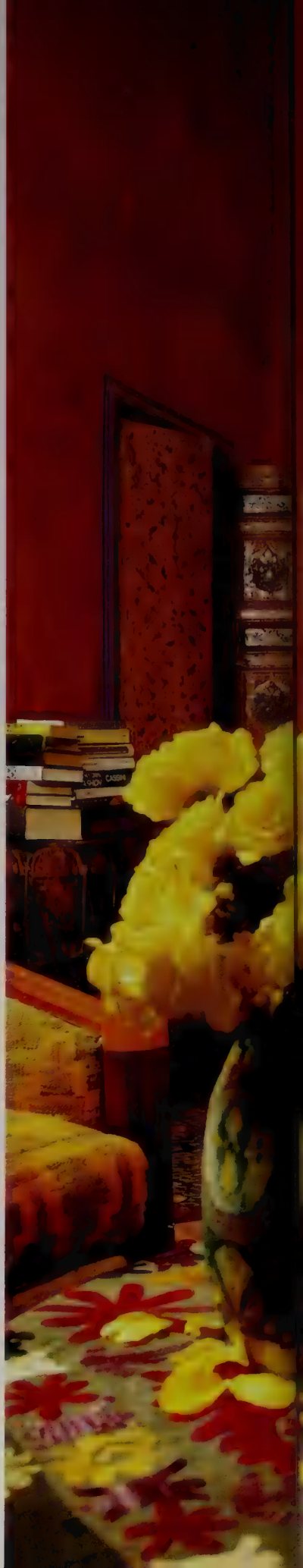
Bill Willis interiors often feature *tadelakt*, a Moroccan wall treatment comparable to Italian stucco. Before he took it up for private houses, *tadelakt* was found primarily in public baths, or *hammams*.

In the large sitting room, which has sienna-colored *tadelakt* walls, mint tea is served on a table decorated with the traditional glazed tiles, called *zelliges*, that Willis employs with consummate skill. "Square rooms like these are extremely rare in Marrakesh. They're the only ones you can furnish European style. After years of banquettes and low tables, I developed a sore back. Now I'm getting back to my own level!"

A chaise of surprising dimensions occupies the center of the room. "It was done by Michael Taylor," says Willis. "I rarely come under the spell of other people, but his brilliant feeling for proportion impresses me."

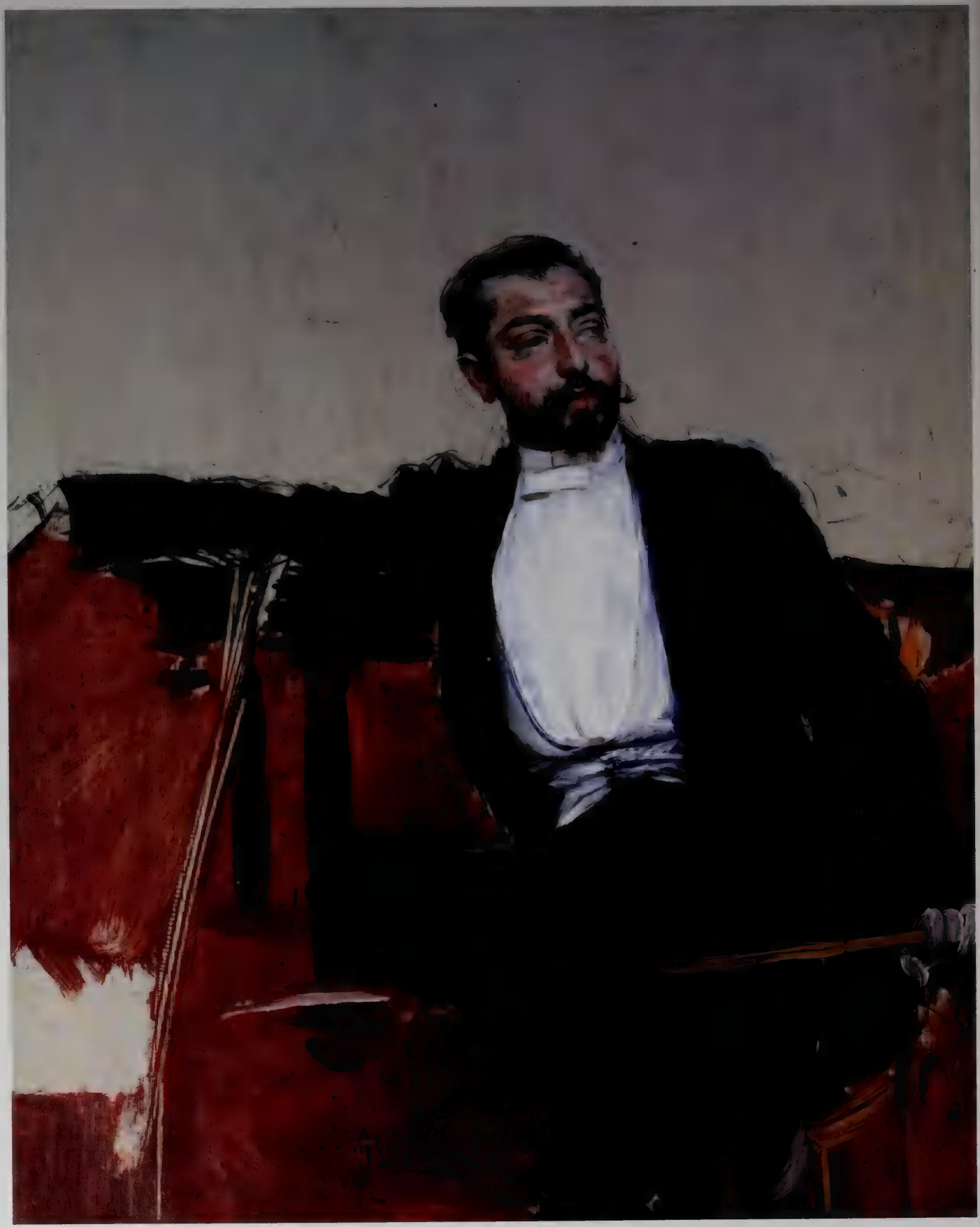
More of an architect than a deco-

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RIGHT: The master bedroom is warmed by the rich patterns and textures of an Iranian kilim hung over the bed, a Bukhara embroidered spread, a Moroccan embroidered pillow and an Afghan tablecloth. Contemporary Afghan kilims cover the 1925 armchairs. Examples of *zelliges* are displayed in the room beyond, while the walls have been treated with rust-colored *tadelakt*. "We've been very spoiled by the craftspeople who work for us," the designer explains. "Their skill leaves us with a lot of latitude for creativity."





Boldini, known for his dashing brushwork, painted John Singer Sargent.

Art: Artists by Artists

Canvases That Capture the Presence of Fellow Painters

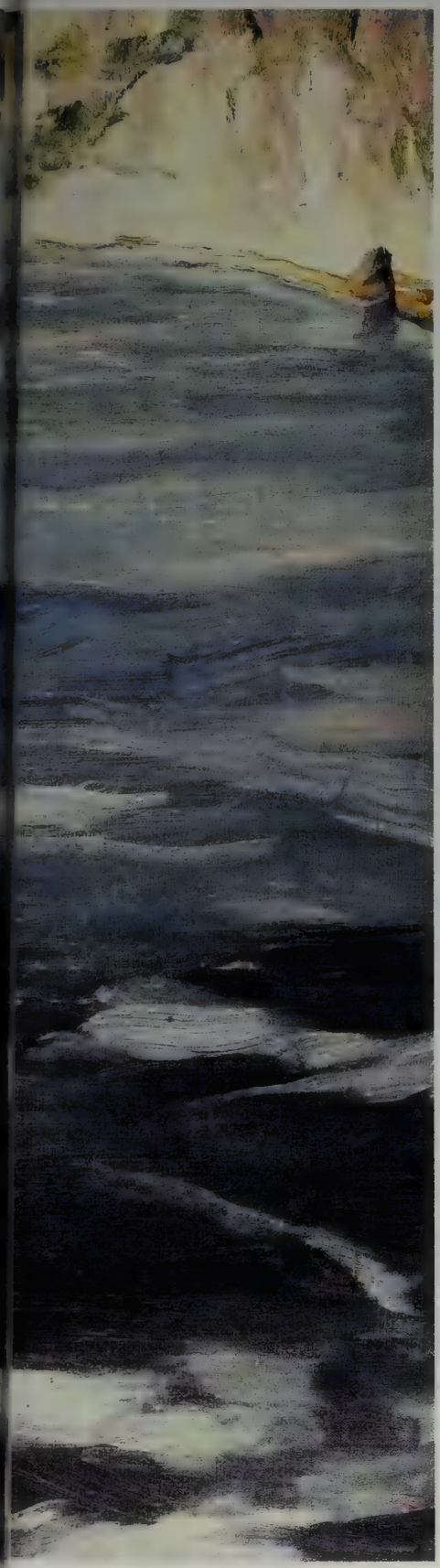


OPPOSITE: *L'Uomo Dallo Sparato: A Portrait of John Singer Sargent*, Giovanni Boldini, 1889. Oil on panel; 10⅝" x 8⅝". With an elegant air reminiscent of his own subjects, the celebrated Sargent is depicted by his friend Boldini, who is best remembered for recording Parisian society of the Belle Epoque. Sayn-Wittgenstein Fine Art Inc., New York. ABOVE: *Le Peintre Axilette et Sa Famille*, Raoul Dufy, circa 1906. Oil on canvas applied to wood; 17⅜" x 15⅜". An early example of the artist's experimentation with Fauvism portrays Alexis Axilette as he renders his wife and child. Dufy and Georges Braque were both guests of Axilette in 1906. Galerie Hopkins-Thomas, Paris.

TEXT BY ROBERT ROSENBLUM

WITHIN THE INFINITE inventory of portraits of both princesses and nobodies by both geniuses and hacks, the relationship of artist to sitter can run the widest gamut. A Velázquez or a Goya, in a royal portrait commission, might establish unspoken dialogues with the reigning monarchs, either aspiring to their ranks or dethroning them as mere mortals. In a more modern world, every range of human feeling and observation can be discerned in portraiture, from Degas's witheringly cool glance cast upon a popular entertainer to Picasso's heated embrace of a mistress through the medium of brush, paint and canvas. But within this domain there is a special territory that rights the usual imbalance of the active painter and the passive sitter: portraits by artists of other artists, a category surprisingly rare before the nineteenth century.

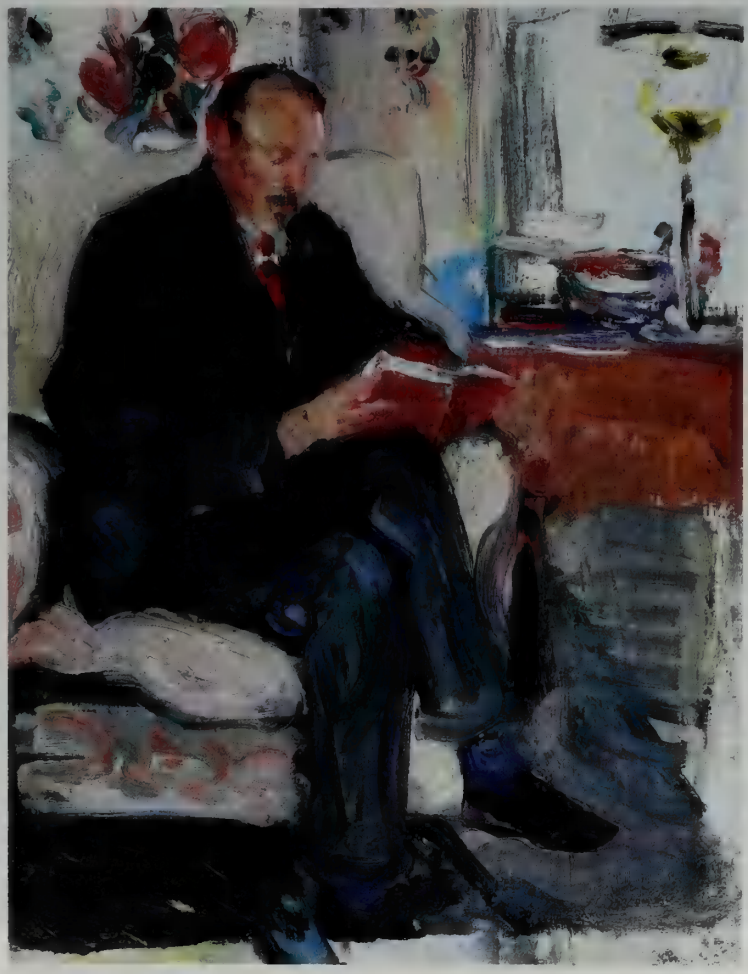




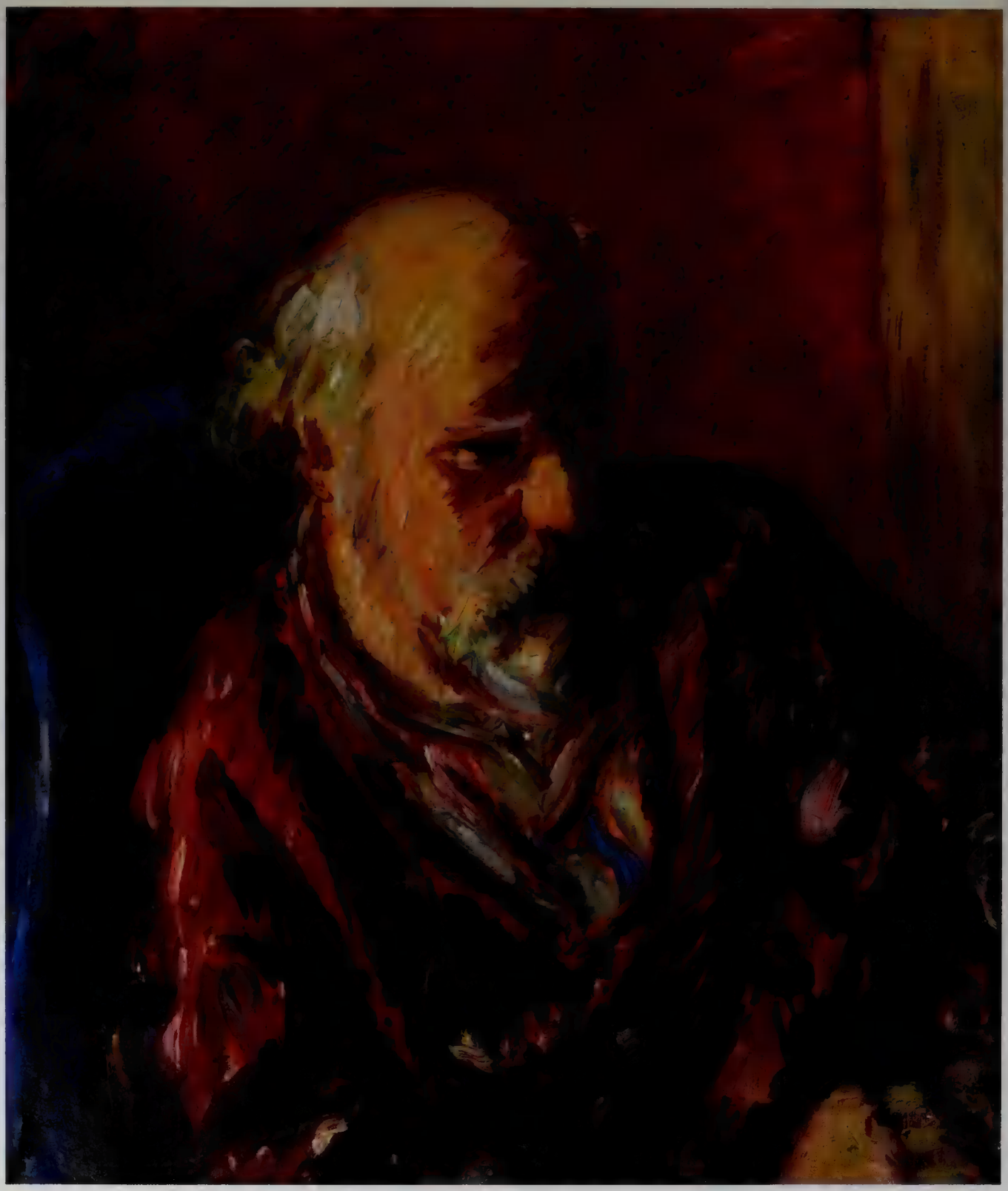
LEFT: *The Blue Bay, Mr. Churchill on the Riviera,* Sir John Lavery, 1921. Oil on canvas; 25" x 30". Churchill's mentor and friend, the noted portraitist Lavery, captures the statesman at one of his favorite avocations. "The Muse of Painting came to my rescue," wrote Churchill, who, after experimenting with his children's paints one Sunday, procured his own supplies the next day and began to paint. Courtesy Spink & Son Ltd., London.

What we sense is an experience of professional and personal equality. Artists belong to the same world, and if one artist paints the other's portrait, the performance might be easily reciprocated. It is a seesawing situation in which a balance of power can produce different instincts, from a feeling of communal search (us against the world, or a fraternity of like spirits) to a display of virtuoso rivalry (which one of us will be champion?).

As for the former, the Museum at Rouen has a classic example of Romantic empathy between two artists that, by tradition, depicts the head of a very young Delacroix as painted by an only slightly older Géricault. The awkward scholarly truth is that it is by no means certain that either identification is correct; but the portrait's poetic truth is surely compelling. We sense that this is one Romantic painter discovering a mysterious soulmate in an alien world, and that the two are now allied in art and in



ABOVE: *Portrait of Ernest Lawson,* May Wilson Preston, circa 1920. Oil on board; 13¾" x 10½". Known for her illustrations that appeared in major publications for some 30 years, the prolific Preston used broad, fluid strokes in a work portraying the American Impressionist Lawson, a member of The Eight. Hirschl & Adler Galleries, Inc., New York.



Augustus John, Sir Matthew Smith, 1944. Oil on canvas; 30" x 25". The "pageant of grandiose and voluptuous form and sumptuous colour" that Augustus John observed in Smith's work as early as 1912 was still evident three decades later in Smith's portrait of John. The two artists are known to have painted one another in October 1944. The Lefevre Gallery, London.

spirit, ready to plumb new depths of feeling. And speaking of Romantic alienation, should we want to glimpse the ambiance of the greatest German painter of the period, Caspar David Friedrich, we can be grateful that an artist of a similarly spiritual persuasion, Kersting, recorded the genius alone in his bare and chilly studio, looking like a monk in a cell who had taken vows to renounce everything but the search for an art that aspired to otherworldly climes.

These intimate exchanges give way to a more relaxed and expansive camaraderie in the world of the Impressionists, who constantly painted each other at their easels or elsewhere. After all, who other than another Impressionist would be willing to calculate an uncalculated pose and not be distressed by the unconventional results? When in the 1860s Renoir, Bazille and Monet (who had all been fellow students at the academy of Gleyre) set out to explore their new vision of here-and-now reality, they did so not with studio models but with each other.

We can still be surprised by the hard-won, snapshot freshness of Bazille's portraits of Monet in bed, convalescing, or of Renoir seated, with his feet propped up on a chair—fragments of at-home postures and scuffed-shoe informality that no proper portraitist or sitter would ever have dreamed of commemorating. Should we want to know what Monet looked like when he braved the weather on land and water in order to record the ephemeral changes in the landscape around Paris, we again have to turn to his fellow Impressionists—a Manet or a Renoir—who seemed delighted to record their friend and colleague at work in a suburban garden or floating, brush in hand, on a houseboat in the Seine.

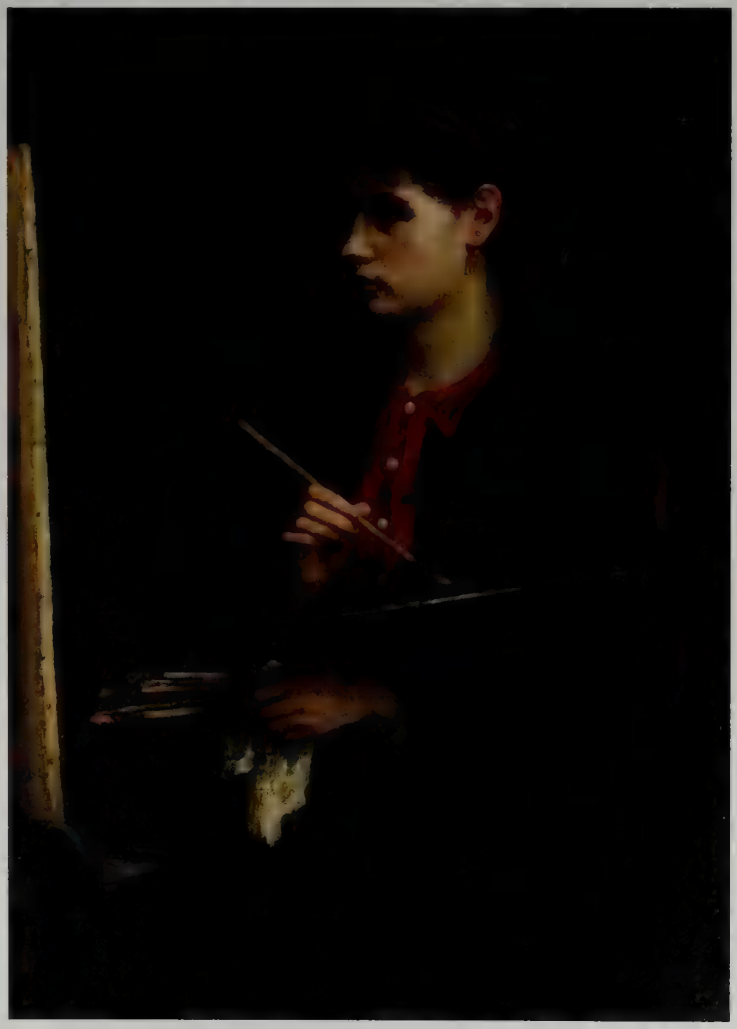
Should we want to know what the two most important women painters in the Impressionist group—Morisot and Cassatt—looked like, we again turn to their colleagues (who were sometimes relatives). We know the features of the young Morisot from an early portrait of her at her easel painted by her own artist-sister Edmé; and of the riper Morisot from portraits by her brother-in-law Manet, who painted her both as a dark-eyed, seductive Parisienne and as a dutiful daughter, dressed in black, grieving her father's death. And if we know exactly the way Cassatt stood and sat, or looked at art in the Louvre, it is thanks to Degas's seizing her movements with utmost precision from his usual oblique angle.

There is no end to the possibilities of artists painting artists. Gauguin, who himself painted quite a few lesser artists, occasionally met his imaginative match. Van Gogh, for one, painted him, as he painted himself, in the form not of a man but of a chair, miraculously saturating the artist's humble armchair in Arles with the spirit of his presence, so that the inanimate object takes on a human character. And Redon, a master of the invisible, painted Gauguin after his death, transporting him to a spirit world more familiarly populated by Christ and the Buddha.

Other pairings, however, could be far more worldly, as in the encounter of two dapper artist-socialites of Gauguin's generation. When we learn

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BELOW: *Portrait of Berthe Morisot*, Edmé Morisot, 1863. Oil on canvas; 40" x 28⅔". "They have the nature and passion to become great painters," said Joseph Guichard, with whom the Morisot sisters studied before their introduction to Corot in 1861. Seven years later, Edmé was married, left Paris and stopped painting. Galerie Hopkins-Thomas, Paris.





RIGHT "I enjoy mixing things from different centuries," says designer Arthur E. Smith. In the living room of his Southampton house, he has set an early-19th-century Italian faience figure before Ilya Bolotowsky's *Large White Tondo*. The fluted lamps are of his own design.

OPPOSITE "People tend to look good in this room," says Smith. "It's user-friendly: for a crowd or just the dog and me." Arman's *Pouring Blue* assemblage hangs over the living room's banquette, designed by Smith. Dunand table. Brunschwig & Fils striped linen.

BELOW "Lowering the pool has created a perfect place for swimming and sunbathing—yet it's not an inferno in August," notes Smith. "The Italian terra-cotta tiles are the same as those used for the floors of the Uffizi Museum in Florence. It's a very Mediterranean feeling."



Long Island Symmetry

Reworking a Designer's 1920s Residence in Southampton

INTERIOR DESIGN BY ARTHUR E. SMITH
TEXT BY PATRICIA WARNER
PHOTOGRAPHY BY PETER VITALE



INTERIOR DESIGNER Arthur E. Smith's first impression of the house was that it seemed a starved, incomplete little thing. That was twelve years ago, when the original flat-roofed, stuccoed dwelling on an acre of land in Southampton, Long Island, was offered for sale. Built around 1925 on an isolated stretch of beach and subsequently moved, it was a synthesis of Bauhaus villa and Art Déco, the latter detailed in wraparound corner windows. An independent example of early modern architecture, the house might have blown there from some avant-garde site in Europe. "The house's setting could have been anywhere from Amsterdam to Berlin, but not the Hamptons," observes Smith. "And to me, its *less* certainly needed *more*."

Smith's relationship with the house began years ago when he was commissioned to design its interiors. In 1980 he leased it for his own use: "It's been my year-round country home ever since." But expanding the living space was an imperative. With the help of the late New York architect Charles Thompson, Smith immediately set about designing a new wing that would add a dining room, a library, another guest bedroom and an outdoor pool, as well as a new deck and staircase.

Taking advantage of the available land, he dropped both new wing and pool below site level, then surrounded the area with a solid wall to create a protected privacy. The pool itself is five feet deep from end to end: "You can go





for a walk in it," says Smith with a chuckle. "To work with Thompson, who with his partner, Page Cross, did many Regency-style New York town houses, was my dream. He could do anything from period to modern, so I steered and he built." The new construction took about a year, "with time off for the workmen to go fishing."

The main rooms are distributed on the upper level, above two guest rooms and a garage. Through the living room's French doors, the deck provides a tree-high platform for small lunches and non-gardener Smith's pride: standard rose trees in tubs that seem to thrive on the rolling sea fogs. The stairs hold pots of lemon trees and jasmine, and a small garden lawn banked by evergreens surrounds the outside walls. "That's it," says Smith emphatically. "I'm not out here to farm."

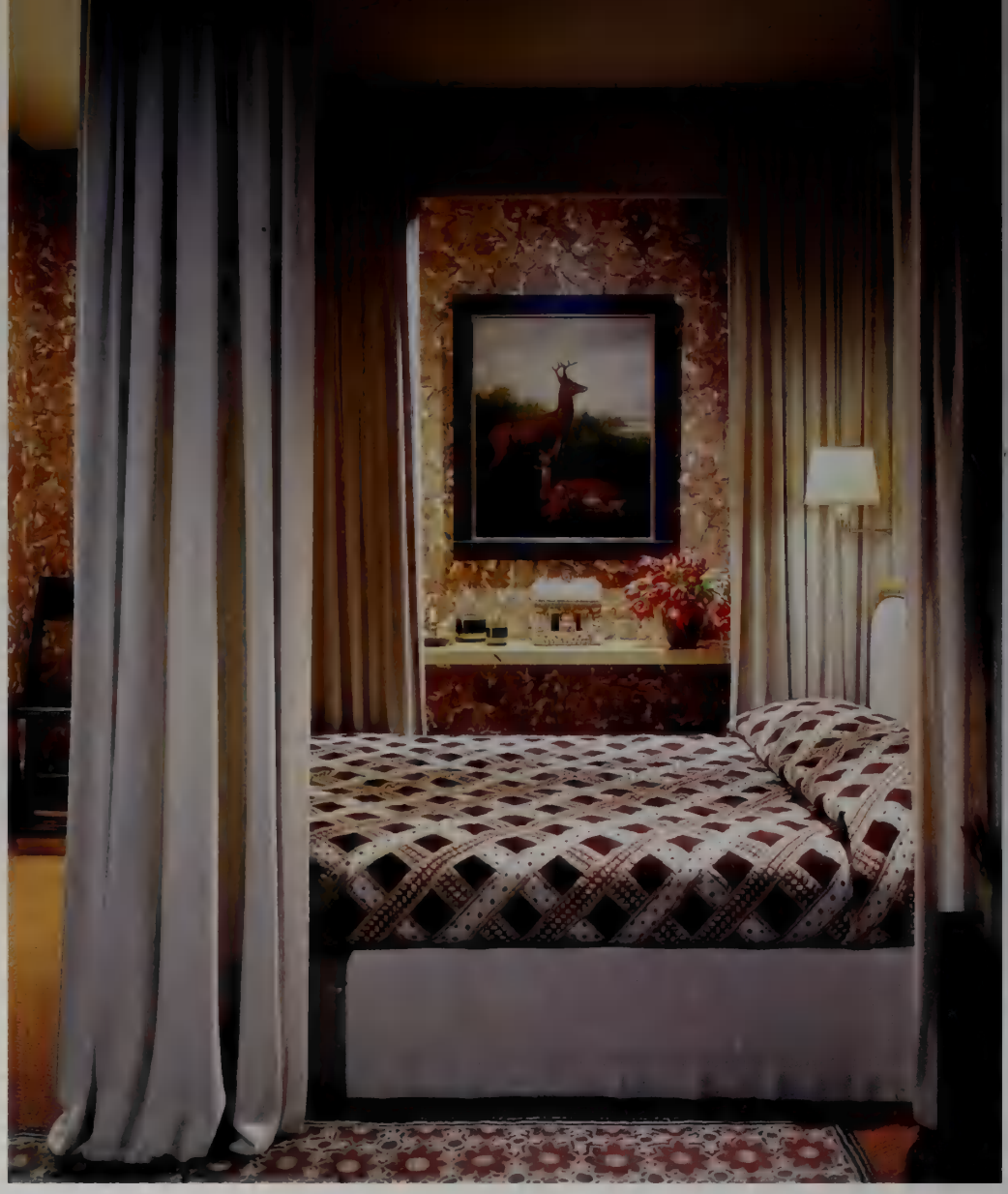
"The house was moved a short walk inland in the early 1940s, after somehow surviving the 1938 hurricane," he continues. "It was purchased from an elderly lady who lived surrounded with Art Déco furniture and everything else colored pink; even her Impressionist paintings were pink." Interior volumes have breadth and variety, and the unconventional layout is full of surprises. The living room's length inspired open, flexible groupings. With daylight streaming into the house, Smith's minimalist solution for the window treatments is thin wood blinds so discreet they almost vanish.

In his approach to decorating, Smith allies aesthetic sensitivity with a certain philosophical rigor. "I don't sell a style," he says. "Considering the date and character of the house, I could have done the whole thing in stained wicker and natural woods à la Jean-Michel Frank. But fashionable looks date fast." Smith's buoyant rooms have the timeless modernity of his stylish mentor and late business partner, Billy Baldwin. The spread of Art Déco, fine antiques, objects and paintings, and plump, modern upholstery is distilled with a vigilant but youthful eye. "The trick is to take the decorated edge off a room. I'll never age walls, for example—time helps that happen soon enough."

The designer's extensions to his Southampton house give it a touch of vintage Monte Carlo glamour, perfectly in tune with its period. Sleek French Art Déco furniture outweighs the English and American pieces in the house. "I'm all for rustic, country things when they have quality," he explains, "but they wouldn't have been right for this house." However, painted wood animals and an early-nineteenth-century tobacco-store Indian are mingled satirically with much grander things.

Smith's highly individual taste in art is exemplified in selections that range from seventeenth-century still lifes to

"When the fires are alight," reflects Smith, "the dining room, with its deep blue walls, is particularly luxurious and cozy in cool weather." *Une Autre Piscine à Minuit* by David Hockney is set above a French plank-top side table. At right, a Robert Motherwell oil is juxtaposed with a French mantel and stone rondel. The Art Déco chandelier is by Printz. Manuel Canovas chair fabric.



ABOVE: "This principal bedroom, with its leafy wallcovering, is a partial homage to Jean-Michel Frank." *The Deer Family* is by Thomas H. Hinckley. Stark carpet. Manuel Canovas canopy and bed-frame fabric.

nineteenth-century genre paintings to contemporary art. To display such a disparate collection of works under one roof takes the visual daring of an assured practitioner. Smith subdues the powerful David Hockney in the dining room, for example, by painting the walls blue and placing the strong horizontal of a magnificent antique French plank-top side table beneath the picture.

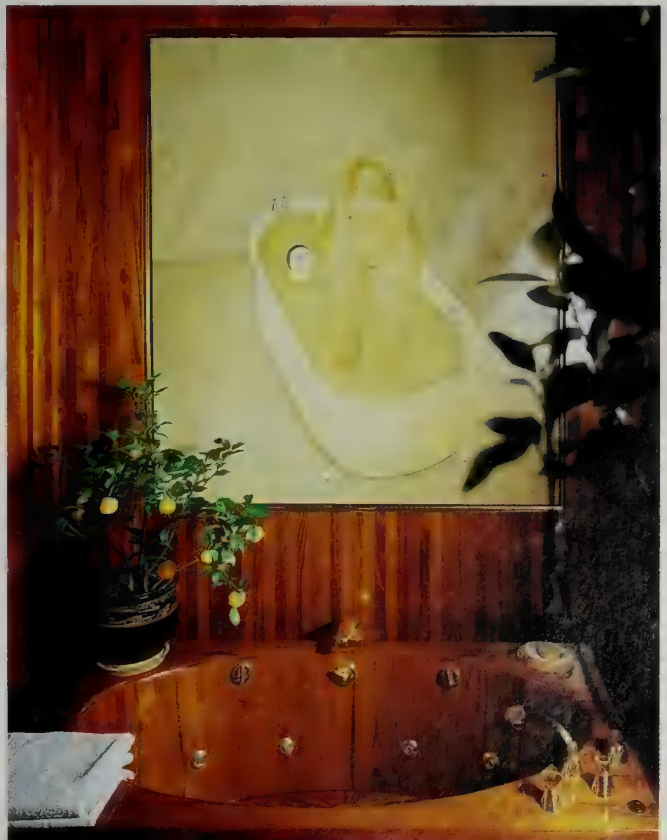
Throughout the house, each setting articulates a different pleasurable mood. A palette of neutral colors and cool, classical touches lends serenity to the living room's atypical plan. In the library, smart wood-paneled walls washed in pale paint echo a treatment that was popular in the 1920s. This room boasts several pieces of great élan, such as the Süe et Mare French Art Déco chairs, circa 1925, and Billy Baldwin's own copies of his celebrated "Cole Porter" bookcases. "I bought them from Billy when he retired to Nantucket around 1974," recalls Smith.

If Baldwin loved high society, his protégé routinely avoids it. Born in Georgia and trained in the South, he's flatly unimpressed. "If I'd received my design education in New York, I'd probably have been swallowed up by all of that. But my social life is mostly out here. I entertain many client friends, especially from Europe, for whom I've a deep affection." Away from pressures, Smith's favorite form of relaxation is long rambles with his frisky retriever, Leo. "This is a beautiful spot in winter, with the white misty light and Canadian geese on the beach."

Despite the passing years, the Southampton house remains uniquely outside the architectural mainstream of the Northeast. Built decades before the local vogue for oversize beach houses, it exists in the vernacular of a streamlined age that we somehow mislaid. □

ABOVE: "I painted the guest room walls a rich color that I picked up from the terra-cotta-tiled floor," notes Smith. The bamboo cabinet is filled with a collection of Roseville pottery. Over the bed is a 17th-century Italian painting by Bettera. The French statue of a man holding a basket dates from the 19th century. An English Thebes stool rests on the flat-weave rug. BELOW LEFT: "The varnished teak makes the bath seem like a boat. It's very solid and satisfying." BELOW RIGHT: The bath is highlighted by Fernando Botero's *Hommage à Bonnard*, 1968.





A Florida Composition

Streamlined Comfort in a Miami Apartment

INTERIOR DESIGN BY MICHAEL DE SANTIS, ASID
TEXT BY CELIA MCGEE
PHOTOGRAPHY BY DAN FORER

BERNARD KAPLAN owns the only diesel-powered, air-conditioned cigarette speedboat in the world. It has a stand-up cabin, a shower, bunks and other unusual amenities. To Kaplan, his apartment on Miami's Turnberry Isle, located not far from the marina where *First Shot* is docked, is the equivalent of his boat. Thought through in detail with his wife, Michele, it is a smart, urbane getaway for a family-oriented couple who do everything together, and always with their three teenage sons in mind.

The retreat combines luxury and practicality, along with technical ingenuity. "I happen to be a perfectionist," says Kaplan, who is in his mid-forties and already semiretired from his New York–based national advertising agency. "We walked into this apartment and it was exactly what we wanted."

As far as he's concerned, they also found the perfect interior designer to achieve their aims. They had met Michael de Santis on one of their annual vacations in California, and they had admired his work in residences elsewhere on Turnberry Isle. De Santis felt the apartment should be light and airy, in keeping with its



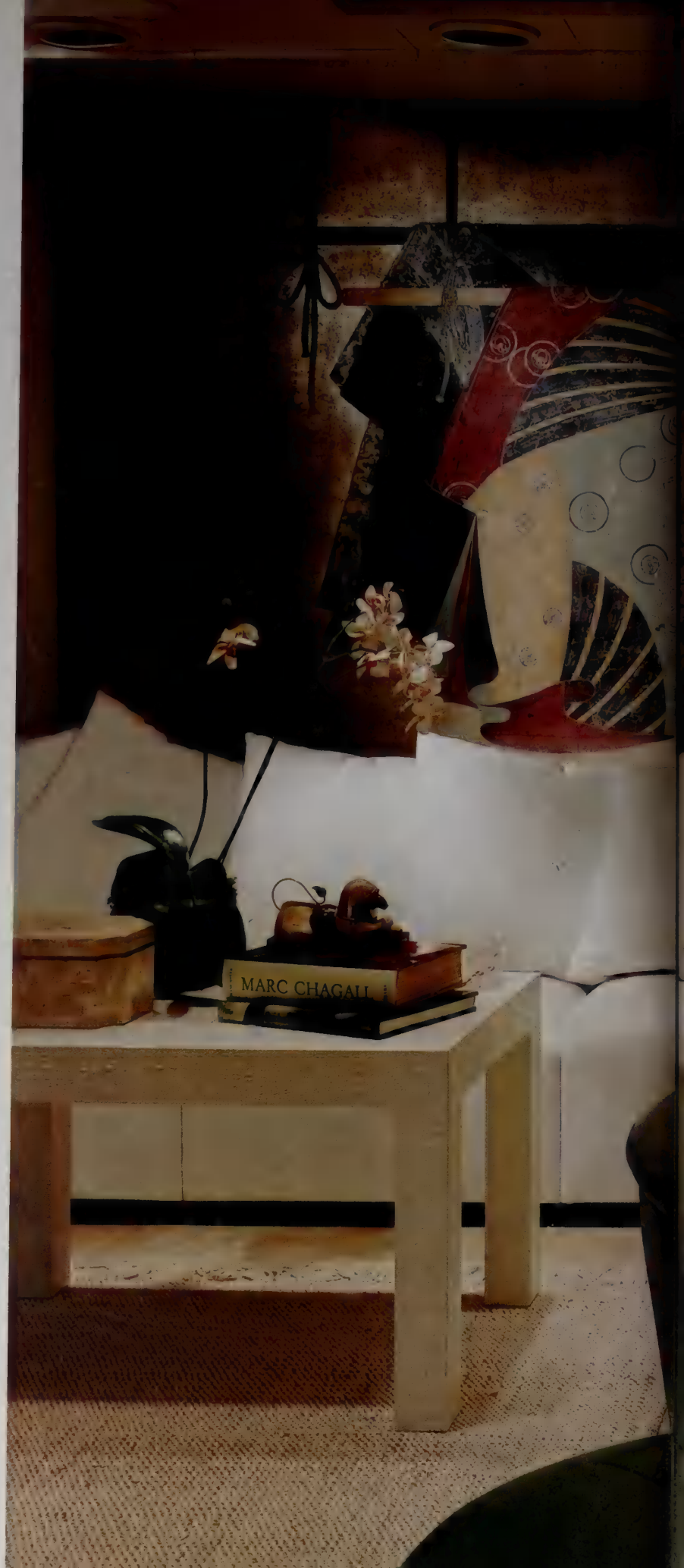
"We insisted on an apartment meant for living," says Bernard Kaplan of his Turnberry Isle residence designed by Michael de Santis. "We were against having pretty rooms where no one could do anything." Adds de Santis, "I also wanted to create something that would be right for Florida." In the expansive monochromatic living area, leather covers the J. Robert Scott bar chairs. Karl Springer cabinet.


MARC CHAGALL

ocean frontage and view across the Intercoastal Waterway to the Atlantic. "It's what you should expect a Florida apartment to be, not the same old overdone glitz they've been putting in down there for the last fifteen years," the designer says. "Yet it's very sophisticated." De Santis smiles. "I could live in it myself."

Numerous readjustments had to be made to the space. The Kaplans wanted an entranceway to greet visitors before they got to the living area, so de Santis carved a marble-floored entrance hall out of the living area and put in a glass partition. It culminates in a granite-topped sit-down bar in stenciled lizard-patterned leather where drinks can be served before dinner. The dining area was moved to take advantage of the view. "It's always a beautiful sight," Kaplan says, "no matter when you look outside. During the day you can see the Golden Isles and the water; at night it's just as pretty, with all the lights on along Collins Avenue."

A very large walk-in closet in the master bedroom was reduced to make the room big enough to accommodate two de Santis chaise longues that look out to the sea. A study was created in the living area: A glass partition with a pocket door allows for a sight line through the living area to the view beyond. When they have an overnight guest, the pocket door closes, motorized blinds cover the glass, and the sofa turns into a bed. In the bedroom shared by the three Kaplan sons, who often spend vacations and long weekends with their parents in Florida, de Santis came up with the inventive idea of putting the beds on three different levels. "We made use of every available inch," says Kaplan.

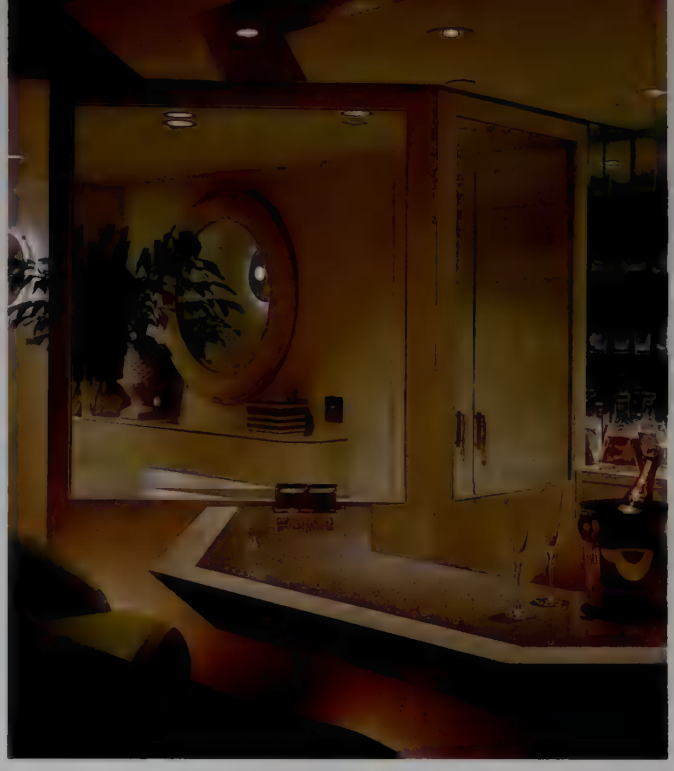


"Because the apartment is so pristine, all bone and white," notes de Santis, "I used Oriental objects and motifs for color. They give the design a little lift, a little zing." The *Kimono Rack* watercolor is by Lim Ha Hsan. A glass partition and pocket doors separate the living area from the study. The stenciled-leather low table is from Karl Springer. On the bar are Baccarat champagne flutes and a Christofle bucket.



Throughout, de Santis stuck to his original idea of keeping everything light and cool, lush yet usable. Furniture, floorcoverings and walls tend to shades of white, off-white and beige. De Santis added touches of color by using Oriental art. There is much finely stenciled leather and shagreen, a tough, exotic material that, de Santis says, "is both wonderful to look at and practical at the same time." The ceilings are stepped back in several of the rooms, making for a domed, conservatorylike effect.

The couple seem to feel as romantic about each other today as they did when they married twenty years ago. "We're very private people," Bernard Kaplan says. "That's what I like about this apartment: It's high and peaceful enough for us to be alone."□



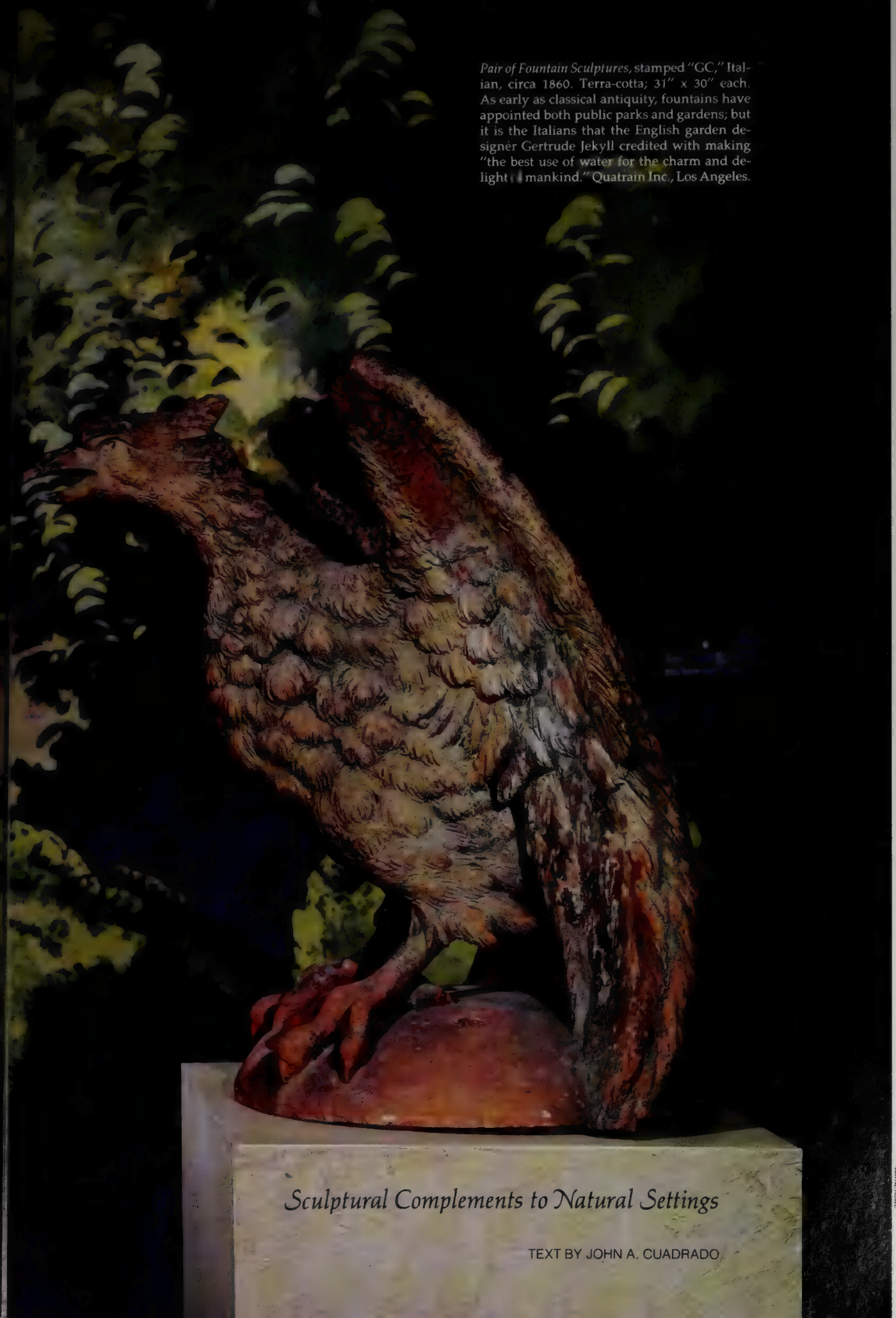
ABOVE "We formed the entrance hall by using an angled glass partition," says de Santis. "The Kaplans want their guests to be welcomed before they walk into the living area." The double doors lead to the bedrooms. Ambience inlaid box. BELOW "The dining area is a newly created space carved out of the living area," says de Santis. "We had to take advantage of the view." Jack Lenor Larsen leather on the Ron Seff chairs. Christofle flatware and china. OPPOSITE *Pink Waterlilies* by Lim Ha Hsan is hung in the serene master bedroom. The closet was cut down in size to create a sitting area for the chaise longues, which were designed by de Santis. Lorin Marsh obelisks. Tiffany pen.







Antiques: Garden Ornament



Pair of Fountain Sculptures, stamped "GC," Italian, circa 1860. Terra-cotta; 31" x 30" each. As early as classical antiquity, fountains have appointed both public parks and gardens; but it is the Italians that the English garden designer Gertrude Jekyll credited with making "the best use of water for the charm and delight [of] mankind." Quatrain Inc., Los Angeles.

Sculptural Complements to Natural Settings

TEXT BY JOHN A. CUADRADO

WAYNE RONE

WHEN FOREIGN dignitaries visited Versailles, Louis XIV insisted on personally guiding them through his beloved gardens. Garbed in a plumed hat, a diamond-encrusted brocade coat and red hose, Louis would proudly offer high-ranking guests a look at the vast terraces, reflecting pools and pavilions. Nor did he forget less exalted visitors. Louis ordained that they be provided with an itinerary that he himself had written, and with a map that marked every one of the hundreds of garden urns, statues and fountains at Versailles.

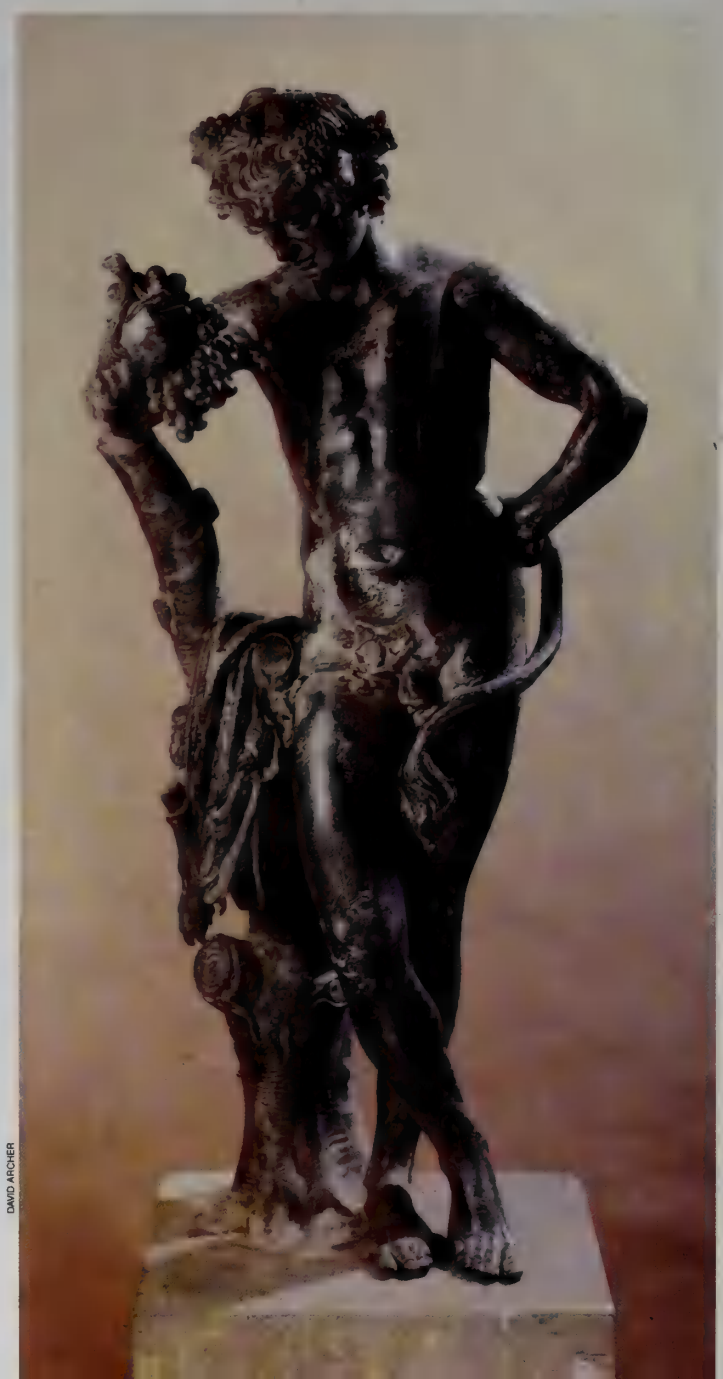
The intense pride and personal interest Louis took in his gardens was typical of the age. During the sixteenth, seventeenth and eighteenth centuries the arts of the garden held a central place in European aristocratic culture. Reflections on gardens abound in the writings of contemporary diarists and philosophers, and the development of extensive gardens was considered essential to the standing of a royal house. At once peaceful refuges and sources of delight, gardens were also conspicuous displays of wealth and power.

In this context, it is easy to understand the importance attached in the period to the design and placement of garden ornament. Garden ornaments and architecture were used to provide the bones of a garden, the underlying structure upon which was built the seasonal appearances of foliage and flowers. The purposes served by a series of urns placed alongside a garden parterre, an obelisk set at the end of a long allée or a temple nestled in a naturalized landscape were similar. All provided definition—reference points for the eye. Whether they injected caprice, contrast or surprise into a garden setting, they were used to make manifest the artistry of man beside the abundance of nature.

Garden ornament, especially in the form of statuary, was used extensively in the ancient world, but by the medieval period it had been largely forgotten. Inspired by the writings of the ancients and nourished by the new wealth of the Renaissance, elaborate gardens were laid out by the ruling families of Italy beginning in the fifteenth century. In his treatise on building and garden design, Alberti recommends the use of sculpture in the garden—"if not indecent" —and indeed, excavations prompted by the renewed interest in the classical world made Roman statuary relatively abundant. The possession of a fine collection became a mark of distinction, and garden walks were lined with ancient statues and their Renaissance progeny.

Gardens became elaborate compositions created to arouse admiration as well as delight, and the most renowned artists and architects of the

BELOW: *Statue*, John Cheere, English, 1745–50. Lead; 50" high. As in the Renaissance gardens of Pope Julius II and at Versailles, the desire to mold nature to man's design and integrate it with classical statuary also found expression in England. Cheere's Greek god of wine and its companion piece, Demeter (not shown), were probably one of a set personifying the seasons. T. Crowther & Son Ltd., London. OPPOSITE: *Sundial*, Scottish, 1731. Limestone; 46" high. Tiny lead figures representing awakening and sleepiness adorn carved arches beneath the morning and evening dials of a triangular-shaped sundial. A third putto supports the world above his head. Seago, London.



DAVID ARCHER



day—including Michelangelo, Vasari, Bramante and Raphael—were pressed into service to design them. Terraces, ramps, stairways, porticoes and balustrades were introduced as ornamental elements, integrating the garden with the stone façades of palaces and villas.

Extravagant ornamental waterworks added great effect to these compositions. Brilliant cascades, dripping grottoes and surging jets added sparkle and movement to pools sheltering colossal river gods or delicate water nymphs. Fantasy ran riot as hissing dragons shot water from their mouths, stone musketeers fired watery salvos and marble housemaids wrung water from stony laundry.

In the same fanciful spirit, garden designers incorporated all manner of water jests into Italian gardens to help aristocrats endure the heat of summer. These were widely copied, though certainly less appreciated, in the cooler climes of northern Europe. To the delight of those in on the secret, massive stone garden tables and benches were designed with hidden jets to squirt water when least expected on diners at alfresco banquets.

The fancies of the Italian garden had great influence throughout Europe until the latter half of the seventeenth century, when the strict rationalism of French garden design set the taste. Order, balance and symmetry reigned. Long vistas centered on carefully proportioned lawns, promenades and canals carried the eye to infinity. The objective was to stun rather than to delight. Garden ornament tended toward severity not fancy, grandeur not lyricism.

At Versailles, André Le Nôtre's immense ordered gardens were designed to underline the king's absolute power—power over nature and, by extension, over men. The ornament in these gardens was carefully chosen to reinforce this theme. Louis styled himself the "Sun King," and many of the garden statues and fountains relate to the myth of Apollo, the sun god. At the principal fountain, Le Bassin d'Apollon, a majestic Apollo rises from the waters in his chariot to illuminate the heavens. At the fountain of Latona—Apollo's mother and Jupiter's mistress—peasants are transformed into frogs for insulting Latona, a lesson in retribution directed at those who dared malign a royal mistress.

The strict formality of the French

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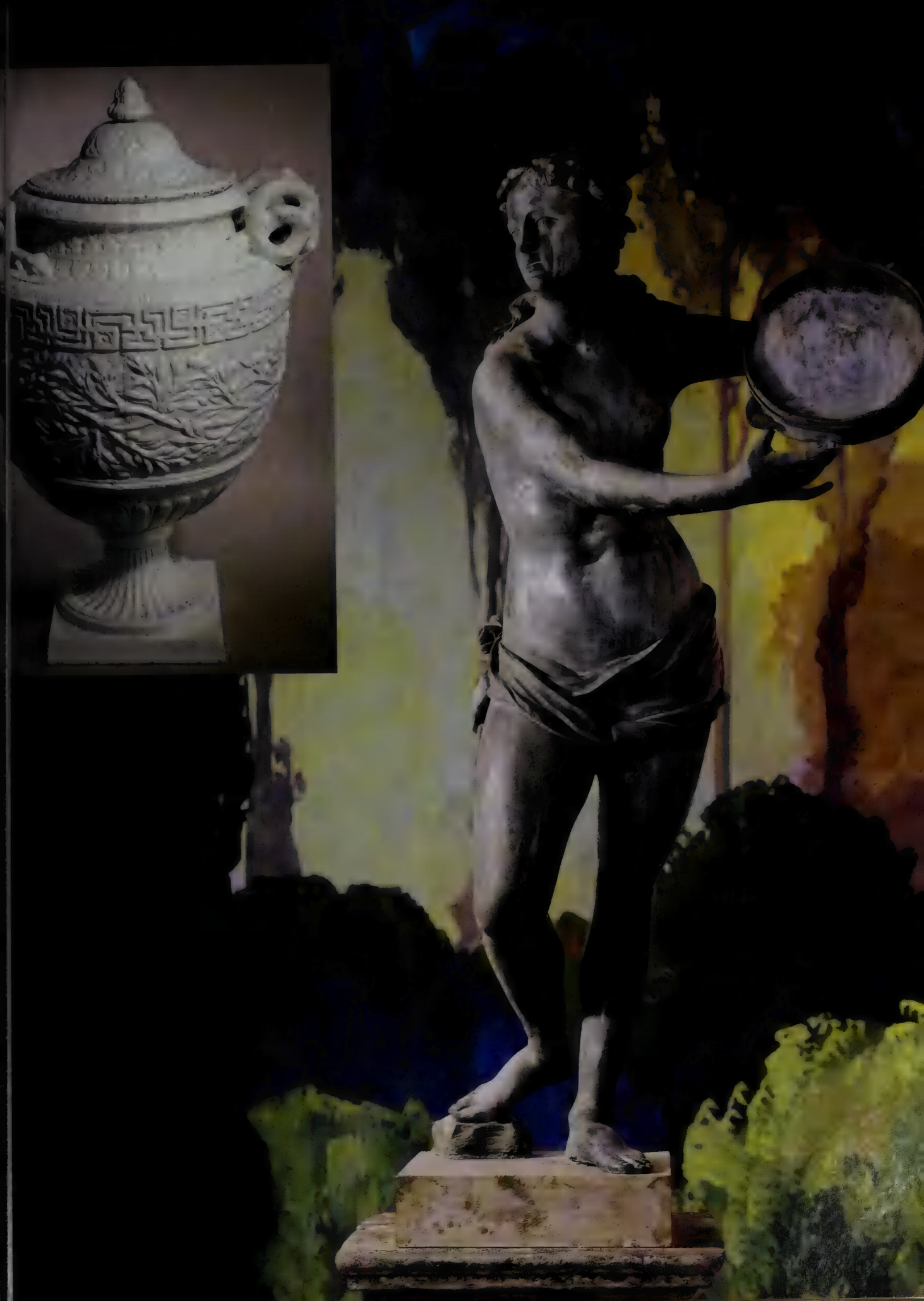
BELOW: *Statue* (one of a pair), J. J. Ducel, French, circa 1850. Cast iron; 18" x 26¼". A hunting dog, cast by one of France's leading foundries, was possibly sculpted by the animalier Pierre-Louis Rouillard, whose esteemed patrons also included the Louvre and the Paris Opéra. Westenholz Antiques, London.

OPPOSITE INSET: *Covered Urn* (one of eight), French, 18th century. Painted iron; 32" high. A classical-style urn is one of 40 attributed to the inventory of Versailles, where countless numbers of monumental urns and vases edged the grand parterres and allées of Le Nôtre's creation. Newel Art Galleries, New York.

OPPOSITE: *Statue*, John Cheere, English, circa 1760. Lead; 62" high. Cheere, who looked to the sculpture at Versailles for many of his own works, perhaps modeled his life-size Erato—the Muse of Love Poetry—after a marble statue by the 17th-century sculptor Philippe de Bistel. Miles d'Agar Antiques, London.



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The Ruspoli Legacy in Italy

Tales from a Family Pageant in Rome, Viterbo and Cerveteri

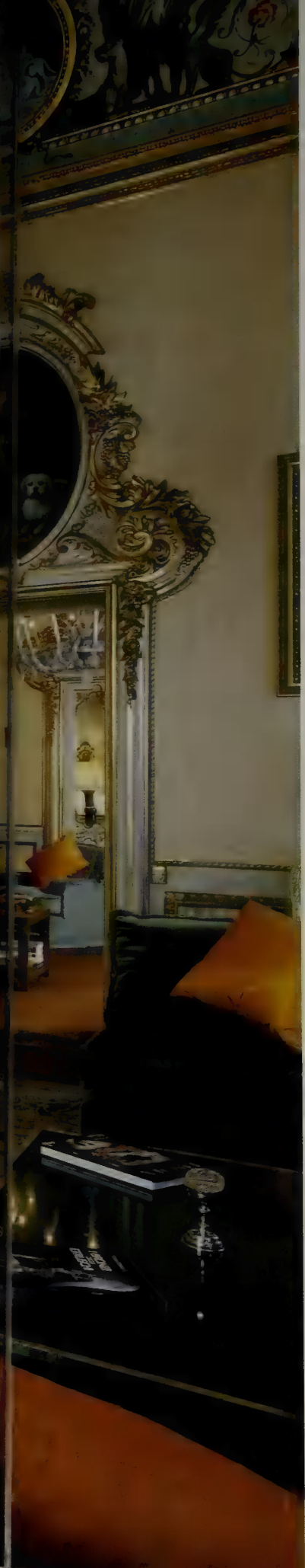
TEXT BY CHARLOTTE AILLAUD
PHOTOGRAPHY BY ROBERT EMMETT BRIGHT

Rome

Palazzo Ruspoli, built by Italian architect Bartolommeo Ammanati in 1586, is the Rome residence of Sforza and Maria Pia Ruspoli (below), the prince and princess of Cerveteri. Originally built for another of Italy's noble families, it was purchased by Francesco Maria Ruspoli in 1703. Family photographs and portraits, on the Baroque table beyond, extend over several generations. LEFT: The groin-vaulted entrance hall exhibits Renaissance busts of Roman emperors and a pair of painted coffer benches.







VISITORS TO THE Palazzo Ruspoli, whose austere bulk looms above Rome's Via del Corso, enter through marble portals over which is inscribed: "Franciscus Maria, Princeps Ruspolus." The name immortalized there belongs to one of the most illustrious of the city's noble families—owners of two other imposing houses north of Rome at Viterbo and Cerveteri.

In Rome, flanked by family photographs and antique paintings, many of which portray public and private episodes in the lives of his ancestors, Sforza Ruspoli, the prince of Cerveteri (Lillio to family and friends), attempts to bring some order into the complex genealogy of his family.

"To understand it," he says, "you have to realize that from 1600, when they met, there have been two families, the Marescottis and the Ruspolis. The Ruspolis' only daughter, Vittoria, married Francesco Marescotti, but with the condition that he take the name Ruspoli." (The first Ruspoli was buried in the church of Santa Maria Novella in Florence in the thirteenth century, where the family had already established its authority; in 1391, in addition to a number of priories, the title of gonfalonier was conferred on the family.)

This marital power play resulted in a line of distinguished progeny, most notable of whom was the very Francesco Maria Ruspoli whose name is engraved above the entrance to the palazzo in Rome. Born in 1685, he died in 1737 "enormously rich," having bought the Palazzo Ruspoli in 1703 from the Caetanis, who obtained it from the Rucellais, for whom it was built in 1586 by the Tuscan architect Bartolommeo Ammanati.

The fortunes of four families were united under Francesco Maria's name. He had married Isabella Ceci, last heiress of the Contis and niece of Pope Innocent XIII. There were nine popes in Isabella's family, notably Innocent III. Passionately dedicated to the Vatican, Francesco Maria recruited a seventeen-thousand-man regiment that was deployed along the threatened papal frontiers at Ferrara. In gratitude, the pope awarded Francesco Maria the title of prince, with all its honors and privileges, including primacy of rank over the princes of the Holy Roman Empire.

Rome was at the apogee of the Baroque period, and the princely family in its new palazzo conducted itself with suitable éclat. "It's not easy to describe the splendor of those Roman palazzi," says the prince. "The head of each house was sovereign of a little kingdom whose endless liveried servants, coaches and kennels outdid one another in luxury."

In preparation for a visit by the Holy Roman Emperor Joseph II in February 1769, Alessandro Ruspoli restored and refurbished the palace. In 1760 Alessandro had been made a Knight of the Golden Fleece by Joseph's predecessor, Franz I. Throughout the ups and downs of history, and particularly in the darkest moments when the papacy and Napoleon were in opposition, the family remained loyal to the Vatican.

"Queen Hortense of Holland and her son, the future Napoleon III, lived in the palace apartments belonging to my great-uncle Giovanni Ruspoli," says the prince. "Giovanni didn't care for the French because of the exactions they levied against Rome, but he had an affection for Prince Napoleon Charles Grégoire Bonaparte, who'd married Cristina Ruspoli, the 'last Roman Bonaparte.' The prince and his wife supported the emperor until his downfall."

Beneath Palazzo Ruspoli's walls the Roman carnival reached its fren-

"The ceiling painting in the living room was commissioned for Napoleon III when he came to live in the palazzo with his mother, Queen Hortense," says Sforza Ruspoli. "It's in the Renaissance style, but with its strong colors, it's more reminiscent of the Empire period." The Baroque mirror above the marble-and-brass fireplace echoes the overdoor panel with a portrait of Francesco Maria Ruspoli. In the corner, an unusual mirror has been paired with a marble-and-gilt table. The chandelier is Venetian glass.

zied peak, and the silvered surfaces of its vast mirrors still seem to reflect the majestic figure of Alessandro Ruspoli, the last grand master of the Vatican's Holy Apostolic Hospice. Admired by Gabriele D'Annunzio, he loved splendor, tradition, women and hunting. Truly regal, he has left behind him the memory of his incomparable style. A family portrait shows him in a ceremonial costume of black velvet, his fine face framed by a ruff and shadowed by a plume.

"My family belongs to the black nobility, which people often talk about without really knowing well," says the prince. "It's distinguished from all other European aristocracies in that its titles and privileges were conferred by the pope."

At the time of the risorgimento, in the 1860s, the Vatican lost both temporal power and territory. The Roman aristocracy was split in two: the blacks, who remained loyal to the pope, and those who were faithful to the king. The black families were opposed to Garibaldi; they shut themselves up in their houses and refused to have anything to do with the new rulers of Rome, the House of Savoy. They returned to public life much later, remaining reactionary and patriotic: Bartolommeo Ruspoli, grand master of the Order of Malta, resigned when the English took over.

Sforza Ruspoli reflects for a moment before resuming buoyantly: "We also have a saint in the family, Giacinta Marescotti, the daughter of Marco Antonio Marescotti and Ottavia Orsini. She was one of the shining lights of the church in the late sixteenth century. When she died, she had to be dressed three times over because the grieving inhabitants of Viterbo tore off all her clothes to keep as relics." Saint Giacinta was canonized on August 15, 1807. Her body lies in Viterbo, north of Rome, where there is a church dedicated to her memory.

"We cherish Vignanello, our palazzo near Viterbo, because it is inseparable from our history," says the prince. "Viterbo was elevated to earldom by Pope Clement VII, and the succession of title was conferred on the Marescottis by Pope Paul III. Today Vignanello belongs to my elder brother, Alessandro Ruspoli. Every summer our family comes together in this house endowed with an almost magical past."

The gardens of Vignanello are arguably the first of the great Italian gardens that served as a model for all Europe in the centuries that followed. Laid out with the precision of a musical score and the mystery of a labyrinth, they border the ramparts, stretching beneath the windows of the austere castle—a marvel of feudal directness and power. Still legible in its gray stone is a coat of arms emblazoned by the Marescottis: It includes the fleur-de-lis conferred on the family by Charlemagne.

The master of Vignanello, Alessandro Ruspoli, is a man of great charm. His casual elegance, freewheeling style and original approach to life have made him the darling of the gossip columnists and won him the affection of those who know him best. He has transformed his life into a kind of poem that reveals the hereditary complexity of a nature made up of equal parts poet and adventurer. He lives on the second floor of the Palazzo Ruspoli in Rome, as well as at Vignanello.

Sforza Ruspoli is master of a third family palazzo at Cerveteri, not far from Rome. Cerveteri, with its thousands of acres of woods and farmland, is the cradle of one of the most enigmatic of the world's civilizations, the Etruscans. The town dates back

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In the formal dining room, one wall is dominated by a painting representing the 17,000-man regiment employed by Francesco Maria Ruspoli to defend the papal territories at Ferrara. To reward his lifelong loyalty, Pope Clement XI gave Ruspoli the title of prince in 1709. "It is for this reason that they call us the blacks," explains the prince. "There are only nine families comprising the aristocracy made and protected by the pope."





Viterbo

"Maria Pia and I were married at Vignanello," says the prince, "in the church built by Francesco Ruspoli." The Ruspoli's crenellated castle near Viterbo is known for its elaborately sculpted gardens. Now in the hands of Sforza Ruspoli's elder brother, Alessandro, it is the site for annual family reunions.



ABOVE: The Ruspoli's fortress at Cerveteri has been converted into a museum for Etruscan art and artifacts dedicated to Sforza Ruspoli's mother, Claudia. BELOW: Tapestries depicting biblical scenes hang on the living room walls of the palazzo. At left, a pair of tapestry-covered armchairs flank a side table with a mother-of-pearl-inlaid cabinet.





"Cerveteri is only a short distance from Rome," says Sforza Ruspoli, "and there we can study Etruscan culture, hunt wild boar and visit with friends." The palazzo's loggia overlooks the piazza and the Etruscan museum. An immense stone table and rattan furnishings allow for alfresco dining and entertaining.

The Ruspolis became Cerveteri's princes in 1709, thanks to the good graces of Pope Clement XI.

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Monogram.

Charles Bronson and Jill Ireland
continued from page 102

the dining room just a tiny bit larger because, after all, there would be occasions like Christmas, Thanksgiving and birthdays when I'd want the entire family for dinner. Not often, mind you, but it should be possible.

Once we embarked on the adventure, events quickly swept us past the point of no return. Like two pilgrims, we found our progress often fraught with vicissitudes neither of us could have imagined. The whole project took almost four years to complete.

In my other life I had my own dressing room—a large chintz affair sporting a four-poster bed, an antique dressing table and eight mirrored closets. I howled as King and I strolled through the arched corridors of Serra House, our heels clicking on the bare tile floor. "I can't fit all my clothes into one walk-in closet." We were standing in what was to be my bath. "And King, really, the toilet and bidet look out the window. Anyone tending the petunias will be able to bid me good morning. I suppose I'll find myself giving them a jaunty wave in return."

"Well, dear," said King, "I could build you a little meditation room here right out over the petunias. That would cope with the gardener, and then we could branch out to the left and make you a large wardrobe area." "That sounds like a swell idea to me, old boy," I said. "Let's go to La Scala for lunch while we discuss Zuleika's bedroom."

While King knew I had decided on a white master bedroom, corridors and living room, we had agreed that a couple of the rooms would be painted strong colors. But that day at lunch I broke the news that Zuleika fully intended to make her own strong design statement. She wanted her room painted black. "You can't mean black all over," said King, his eyes widening. "Yes, dear. Black all over. Ceiling, walls, everything."

"But will we leave the white carpet?" King asked. "Indubitably," said I. "Oh, and she would also like a moon, stars and a galaxy or two painted on the ceiling over the water bed." "Water bed?" "Oh yes, King, didn't I mention that? She also wants to paint her four-poster bed black and insert a water bed in place of her mattress. And since we're enlarging her room to accommodate a fireplace, could we possibly place a pair of staring red-and-white fluorescent eyeballs and eyebrows over the mantel?"

King paled. "Could we discuss the guest room?" he asked. "King, darling, I really am thinking it might be nice to do that in red. I'd like to put my four-poster bed from Bel-Air in there, paint the walls red and anything else that you become inspired to do with some of that wonderful Mexican fabric you're so fond of. Just go to town with it—bedspread, pillows. You know the sort of thing."

King's color was returning. Red was much more to his liking than black. This conversation took place sometime in early 1985. In November 1987 we moved in, Charlie, Zuleika and I, with our two dogs, Celia and Cassie, and our three cats, Boliver, Pete and Eugene Wendell.

My smaller, scaled-down house was perfect, I declared to Charlie.

Between early 1985 and late 1987, King enlarged the dining room, built a meditation room and wardrobe, doubled the size of Zuleika's bedroom and the guest room. He made numerous trips to Mexico to supervise the intricate hand-carved doors he had designed.

We had terrible troubles along the way. King had to add something rather necessary, which was called, provocatively, French drains. The drains became indispensable when, in early 1986, the day before we were to lay white wool carpeting in the living room, we suddenly had a small wading pool where once we'd had a cement floor. Water seeped up from under the house. Mercifully, Charlie and I were in England on a movie location, so King had to weather this trauma alone.

There were long-distance conferences about finding a solution. I applied cold compresses to my brow while I pictured alternatives: Raising the house up on pontoons, blowing the house up and claiming insurance, or embarking on a project named the French Drain Connection. We settled for the latter, which meant destroying all the lawns and landscaping.

This took almost a year to complete. Charlie was stoic. I became a nervous wreck, and King was behaving decidedly odd. But feeling responsible for all this, I continued to encourage him with typically British stiff-upper-lip words of good cheer. "You're doing a wonderful job, King, keeping all this together. It's a major achievement. After all, we thought this was going to be a simple job. . . . Yes, I'm sure you're worn out and I know the workmen are impossible. . . . You know, dear, you should never take the lowest bid, they always end up getting it out of you in other ways. . . . We're getting to the fun part, King, I know we are. . . . C'mon, King, let's go to La Scala."

He took my arm and we repaired once more to the restaurant, scene of our many campaigns. "What do you think about Charlie's office, King?" "Well," said my friend, brightening visibly, "I thought blue." "That's good. Charlie likes blue. And perhaps we could use the partner's desk from the master bedroom in Bel-Air. And the big Dutch armchair from in front of the fireplace in the sitting room." "We could try them," said King.

"And how about the study, King? What have you planned for that?" "Well, I thought perhaps we could put some molding halfway down the walls and use trompe l'oeil on the

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bottom half to look like paneling."

"Yes, I like that, King. And I'd like to hang the Zuleika Farm painting above that hand-carved mantelpiece you designed for the fireplace. Did I tell you how much I love it? And let's paint the walls green to complement the woods and fields in the painting." "I don't know how you feel," said my intrepid decorator. "But I thought a big leather couch would be nice."

This was how the conversation went, and somehow by November 1987 King and I had bullied, cajoled and seduced Serra House into being a home, blending most of Charlie's and my favorite pieces from the Bel-Air house with the newly acquired leather couches and chairs for the study and the large off-white chairs and couch in the living room.

Charlie was happy to find I favored a round table for the dining room. Our house in Vermont has a round dining table, and we enjoy how easily it lends itself to conversation for everyone. So we sacrificed our old dining table for an English gateleg. King, disappointed with this because he had picked a long refectory table, saw the gateleg in place and agreed with us. With one deft stroke of decorating wisdom, he placed the refectory table in the living room. Charlie and I placed our large quartz crystal and two of my favorite books on the table and pulled up a chair alongside.

As far as simplifying my life, that all came to naught. It's certainly simpler living in Serra House. For more than a year after our move to Malibu I was haunted by the vision of the Bel-Air house with most of its furnishings intact and only our favorite antiques, paintings and china missing. Also intact were our sons, Jason and Valentine, and Katrina, who is attending UCLA and preferred to stay there to be close to school.

King and I spent weeks redecorating the Bel-Air house. And although the mansion did afford a useful pit stop for Charlie and me on our way to and from town, I felt the time approaching when it must be sold. And so it was.

On the day before the last members of the family departed, I heard a whimper from the back garden. It was Bobo, Katrina's large woolly dog, dropping his chin down on his paws and groaning at the thought of moving. The groan was taken up by the other residents and echoed by Charlie, who was very fond of the house.

The next morning the children scattered to their own apartments, taking bits and pieces of furniture and art with them. Within a matter of weeks, the new owners brought in a wrecking crew that stripped the grand old manse of all its former splendor and dignity, tearing away its insides to obliterate any semblance of the rooms that once were.

Doubtless a splendid new home will arise from the dust and debris. It all makes me realize how ephemeral possessions and places really are. All the dreams, hopes and memories that had gone into the Bel-Air house for more than two decades vanished in what seemed like a matter of minutes, as if the Bronson family had never inhabited the great rambling corridors and spacious rooms. Charlie and I left much of our lives in that house. No matter what becomes of it, we will cherish forever our memories of how it nurtured our family for so many happy years.□

Although I deemed the house perfect, I found myself conspiring with King Zimmerman on how to make the dining room just a tiny bit larger.

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Ian Hamilton Finlay's Statements in Stone
continued from page 111

tars are Robespierre and Saint-Just, the most famous of the Jacobins. Like Apollo they combined eloquence with a deathly earnestness upheld by the guillotine. ("He spoke like an axe," said Barère of Saint-Just. The grisly epigram is inscribed on the shaft of an axe in the temple.)

The Finlays' insistence that their interpretation of culture be taken seriously has landed them in several well-publicized battles. The most enduring, which still drags on, is with the local authority, Strathclyde Region. Having scheduled the temple as a gallery, the Region withdrew its tax exemption following a previous dispute between Hamilton Finlay and the Scottish Arts Council. The Finlays refused to pay, on the grounds that the temple was a religious building and therefore exempt from taxes. As Hamilton Finlay relates the story: "The Region simply said, 'The words *garden temple* don't exist on our computer. Therefore your building cannot be categorized as one.' Our reply was: 'If you read any reputable history of Western culture or Western gardening, you'll find the term *garden temple* not in quotation marks but used as straightforwardly as *sheep* or *mantelpiece*.' What has a culture come to when it can't use its own vocabulary?"

In February 1983 the sheriff tried to seize works of art from the Garden Temple in lieu of payment; he was successfully repelled—in full view of the nation's television cameras—by a group of Hamilton Finlay supporters, the Saint-Just Vigilantes. Hamilton Finlay struck a campaign medal to celebrate the victory.

The following month, however, the sheriff succeeded in a raid conducted to coincide with Budget Day, when the news media were otherwise engaged. The Region confiscated a number of works of art and lodged them in a secret bank vault, only to discover that several belonged not to the Finlays but to other individuals or institutions. For five years the British owners were unable to get their works back. Only the Wadsworth Atheneum of Connecticut was able to recover its property quickly after the threat of assistance from the U.S. State Department.

More recently, in 1988, Hamilton Finlay was involved in a major controversy in France, after the French government canceled a contract for the design of a garden in Versailles commemorating the bicentennial of the French Revolution and the Rights of Man. Hamilton Finlay's accusers—inspired, he believes, by nationalist pique that so prestigious a commission should have been awarded to a foreigner—alleged that he was anti-Semitic and pro-Nazi. The pretext was that in one of his works (although not in the Versailles proposals) he included the glyph of the Waffen-SS—the Nazis' elite corps—as an emblem of terror. The campaign in France, conducted in the press and on radio, amazed and astonished Hamilton Finlay's admirers in Britain. One of his accusers even alleged that Hamilton Finlay (who enlisted in the British army at the age of seventeen) had been a "collaborator"—apparently unaware that Scotland was not occupied by the Germans during World War II. The row, like the battle with Strathclyde Region, continues in a welter of litigation.

The Finlays are weary from the amount of controversy they have stirred up for sticking to what they believe to be important matters of principle. But Ian Hamilton Finlay is not surprised. He sees himself, after all, as a committed revolutionary. He has taken Voltaire's famous advice from *Candide* ("We must cultivate our garden") and stood it on its head. Far from indulging in gardening as a refuge from the world, he has made Little Sparta an act of public defiance, of revolutionary affirmation. By so doing he has vindicated his claim—in the words of Professor Bann—that "in the present lamentable fragmentation of art and knowledge, the garden is one of the very few contexts in which we can glimpse the image of culture as a whole."□

A Designer's East Side Residence
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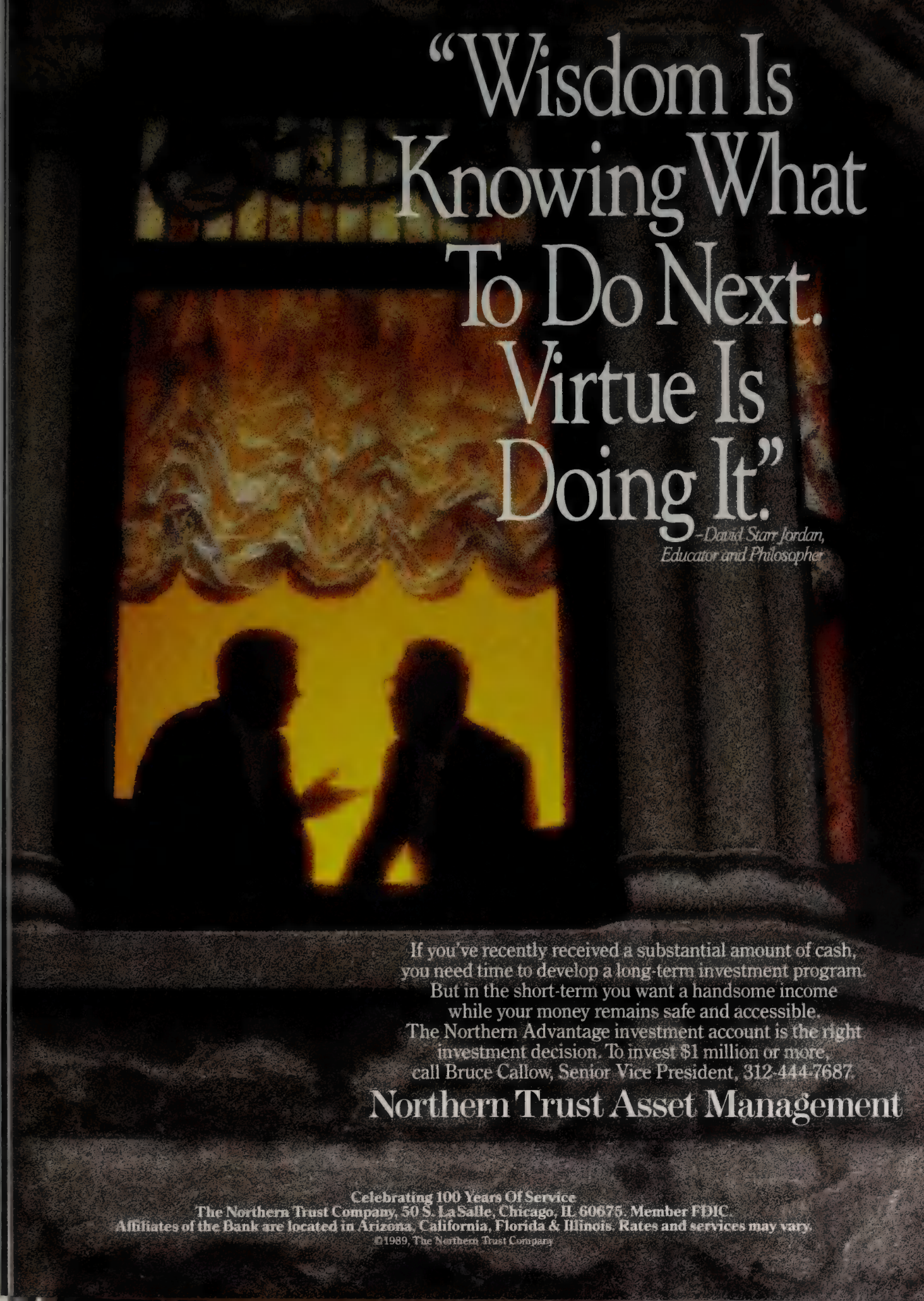
ter. Gerald Brockhurst's portrait of her late grandfather looms approvingly over a Louis XVI chest that hails from his ranch in Granbury, Texas. The whole room, by nature rather dark, has been given the quality—and warmth—of faded sunlight. The designer has further dazzled and tricked the eye, making the long, narrow space seem quite square by placing the furniture horizontally and creating several seating areas. "I learned about scale and proportion by moving my own furniture around," Meehan says. "I'm still doing it, and it drives my husband crazy. He comes into a room and automatically sits down in his favorite chair—and it might not be there! If you don't watch what you're doing in my house, it could be dangerous."

The entrance hall was another space whose curbing limitations Meehan was determined to outwit. She had the floor painted with a *faux-marbre* checkerboard design, relying on its strong optical rhythms to give a feeling of dimension. She also had architectural moldings painted on the ceiling, the beams and even on the doors, which—no frill or trimming here—she then had marbleized. Finally, she chose a European wallpaper that makes the plain walls flower with soft, full roses destined never to shake their petals onto the floor.

Because the sun-filled corner master bedroom lacked architectural detail as well, Meehan created it by means of chintz window treatments and a floral border paper; she also used a striped wallpaper to make the room look taller. The Louis XV-style chest with a serpentine front that sits beside the *faux*-canopy bed came from her grandfather's ranch. "I set it up with the two Louis XV lamps on it and the trumeau over it so it would be the way it was when I was a girl."

Next we have the small library, proudly masculine in feeling, that Meehan laughingly calls her husband's "ego room." She thinks that "every man ought to have one. I al-

continued on page 178


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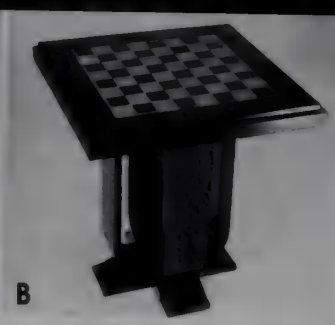
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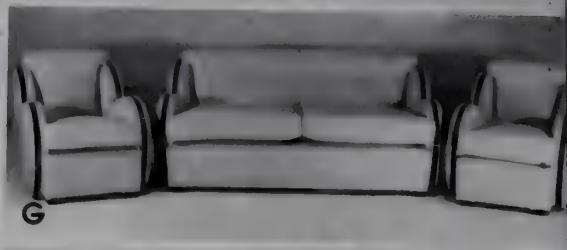

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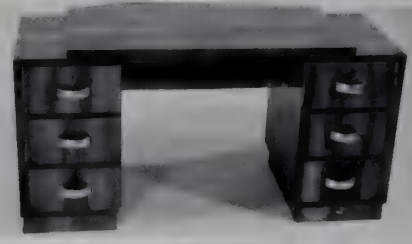

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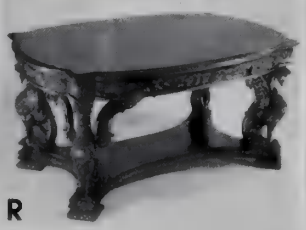

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PRAYER TO THE HEALING SPIRIT

A Designer's East Side Residence
continued from page 174

ways ask clients if there isn't something special, something that means a lot to them, that we can do as a theme." Meehan's husband is a master rower, and the room is festooned with rowing decorations, ribbons, medals, trophies, cups. Henry Koehler's watercolor of Michael Meehan in his oceangoing shell washes across a wall. The English Victorian models of racing shells, the pipe rack fashioned from the paddle of an old oar and the bookcase made from the bow of a nineteenth-century English scull were all found by Mary. "I actively pursue his little ego trip," she laughs.

"Of course, we *each* have an ego room," she adds. "Michael has his and I have mine." Mary's (which triples as the family sitting room and, since it has a convertible sofa and easily movable furniture, a guest bedroom) was spurred by her Scottish heritage. "My maiden name's McClain, so everything's in plaid." The room is an extravaganza of tartan: The blanket over the arm of the chair is a Royal Stewart; the wallpaper is red-and-green plaid; and covering a side table is a tartan of her clan, McLean. The room has strong martial undertones: nineteenth-century English military prints and regimental drum plaques, a small nineteenth-century oil of a battle scene and Michael Meehan's collection of hand-painted lead toy soldiers. The leather magazine rack that hangs on one of the walls was a present from family friend Diana Vreeland.

In the dining room, hunting lust: a pair of wood carvings of hares, boars, foxes and deer. Two of the dining room chairs are covered in a tapestry that sports lions, tigers and leopards (the other eight are covered in a floral tapestry). The nineteenth-century English painted screen is also of a hunt scene. The fringed velvet tablecloth with an antique Belgian lace overcloth, the Louis XV–style bronze-and-crystal chandelier and the girandoles all came out of Mary Meehan's backpack—an inventory as inexhaustible as her decorating imagination. □



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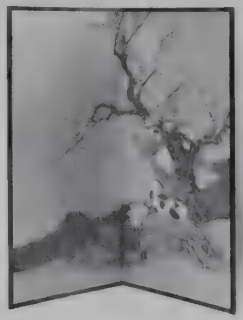


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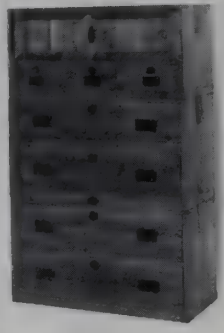
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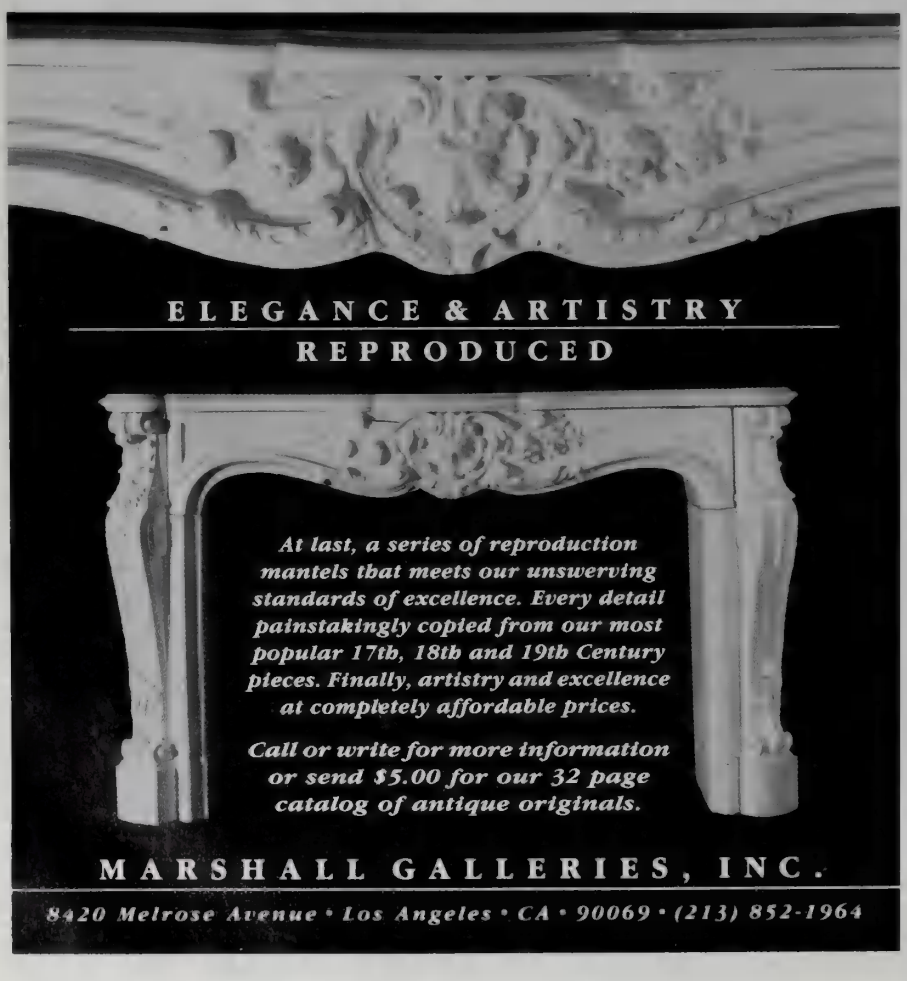
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Franklin D. Israel
continued from page 125

son Matthew made for this space." The model suggested several starting points for the final design, especially Robert Altman's desire that the space have a somewhat loftlike feel.

Israel opened up the lower level considerably, turning the kitchen, dining area and living room into a continuous space, separated only by a slight change in level and by a distinctively shaped plaster ceiling over the dining area that is something like a shallow upside-down pyramid. The floor, responding to Altman's preference for stone, is of tiles of Adria Griggio, a marble from Yugoslavia with a grayish-milky tone. Its color is sandlike, and along with the pale aqua walls, it ties the space to the beach beyond. The seating is mainly in the form of built-in banquettes.

The real focal point of the room, besides the wide sliding doors giving onto the view, is a fireplace in the corner. The placement is less than ideal, but the fireplace was there in the original condominium, and moving it was impossible.

"I remember what Diana Vreeland once said about unattractive elements: If you can't get rid of them, play them up. So that's what we did here," says Israel, explaining his decision to recast the fireplace as the center of a massive floor-to-ceiling abstract composition, with a nickel plate vertical fin set in the middle of a cone-shaped form over the mantel and a hearth of blue tile. It is the most frankly monumental element in the house, as well as the most consciously overscale.

In the master suite upstairs, a low vaulted plaster ceiling hangs like a canopy over the bed, providing an exquisite blend of enclosure and rhythmic movement. It is indicative of the very best of this house, where simple geometric elements take on a resonant, primal strength, and yet the setting remains warm, almost gentle. It is Frank Israel's gift to be able to put the monumental in a modest context, giving it strength and lightness at the same time. □



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A Transformed Harem in Marrakesh

continued from page 130

rator, Bill Willis is incapable of coming up with a plan that is stiff or static. "Everything has to 'float,' " he says. "You have to be able to change everything. Only the right proportions make a place beautiful, never an accumulation of details. A décor is always contingent on other things."

The cook enters unobtrusively to inquire just how many guests are coming tonight. In fact, the guests in the house—which is always delicately scented with sandalwood—are usually an assortment of Moroccans along with friends visiting from France and America. Colored-glass lanterns cast their glow over exotic dishes, and Bill Willis's warm presence exerts its special charm.

"My discovery of the Islamic world has been an astounding experience."

"Everybody comes to Marrakesh, or will, for Easter, for Christmas, for the high season," he says. "It's exhausting. I like to entertain, but I'm delighted when things calm down. I've traveled all over the Near East, and my discovery of the Islamic world has been an astounding experience. But I prefer Morocco. This country taught me patience, and I realized I could live my life here. But when friends want to entice me to Europe, they send tickets for some special opera. I can never resist!

"If I have one regret, it's that I don't have a good plot of land for a garden. I'd love to become a skilled botanist." But Willis is perfectly capable of one day inviting friends into a flourishing garden as nonchalantly as though he'd never lifted a finger. "I have no pretensions, and I dislike them in others," he says. "What I admire most of all is nobility of spirit." And when Bill Willis declares, flashing a brilliant smile, that he's a happy man, it's hard not to believe him.□



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continued from page 137

that the Italian society portraitist Boldini, known for his dashing brushwork, painted another globe-trotting society portraitist, John Singer Sargent, we can be sure that the results will spark off pictorial fireworks, rather like a friendly fencing match between two aristocratic champions. And we could predict, too, that when Sargent in turn painted Monet, he would give the master a run for his money.

Our own century has opened other vistas. Andy Warhol, in his role as journalist and chronicler, covered with flashbulb immediacy as wide a sweep of artist celebrities as of other superstars. And he was equally all-embracing in his choices, which start with his own contemporaries in the 1960s—Jasper Johns, Robert Rauschenberg, Frank Stella—and continue with such artists as Jamie Wyeth, David Hockney and Joseph Beuys.

But the most singular artists' portrait gallery was created by Picasso. Confident that he already resided on Mount Olympus, the master preferred not to do portraits of artists who were his contemporaries (there

Degas seized Cassatt's movements with utmost precision from his usual oblique angle.

are remarkably few of these) but rather of those dead geniuses who belonged to his own pantheon—Velázquez, Rembrandt, Ingres, Degas, Renoir. They must have appeared so vivid in his imagination that, as in a séance at the Louvre or at the Prado, he could conjure them up and paint them as companions who populate the narrative fantasies of his old age. We feel that he not only painted their living portraits but might even have spoken and joked with them, much as the Impressionists must have done when painting each other. □



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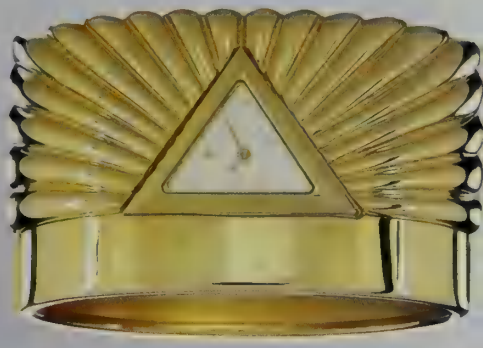
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Garden Ornament
continued from page 154

garden lost favor in the eighteenth century with the development of the English landscape garden. Nature was hailed as the ultimate guide, and the serpentine line praised as the antidote to artifice. In imitation of the idealized classical landscapes depicted in the paintings of Claude Gelée de Lorrain, Gaspard Poussin and Salvator Rosa, statues of Venus were secreted in rocky woodland grottoes, sphinxes were set at the edges of cow pastures, and classical temples were sited on the undulating shores of man-made lakes. Garden ornaments became monuments to human endeavor in landscapes otherwise given over to "untouched" nature.

The English conception of the "natural" soon united with that of the "poetic." Gardens were designed to stimulate the emotions as visitors strolled from one evocative scene to the next. Attempts were made to concentrate every real and imagined curiosity of the East and the West into the confines of the garden. The bizarre ornament at Princess Augusta's estate at Kew is typical of the excess to which these conceptions led. Her garden included ornaments in the form of a ruined Roman arch, a miniature Gothick "cathedral," a Turkish mosque, a "Merlin's Cave," a "House of Confucius," a Chinese pagoda and nine temples dedicated to various deities. English noblemen even constructed "hermitages" in root- and bone-filled caverns and advertised in newspapers for inhabitants: living "ornaments"—hermits—to be given full salary and pension rights.

Testaments both to human folly and to elegant civility, garden ornaments add life and interest to our surroundings, and in so doing they are indispensable. So tireless a gardener as Louis XIV seems to have understood this. Stricken with pain and approaching death, Louis nevertheless asked to be taken into his gardens one last time. A group of marble sculptures had arrived from Rome. Weak as he was, Louis could not resist having a hand in their placement.□

Tales from a Family Pageant in Rome, Viterbo and Cerveteri
continued from page 160

to the eighth century B.C. Its palazzo survived the vicissitudes of history to be sold by the Orsinis to the Ruspolis, who inherited the wonders extracted from Etruscan tombs by the government and the princes of Cerveteri.

The Ruspolis became Cerveteri's princes in 1709, thanks to the good graces of Pope Clement XI. Modern interest in the Etruscans and other ancient Italic cultures dates from this period, though their history intrigued the Romans as early as the reign of Claudius. In 1928 a peasant farmer uncovered a tomb. Since then, careful excavations have turned up thousands of vases, pieces of jewelry, and gold and silver ornaments—masterpieces that are now represented in the world's great museums.

Sforza Ruspoli gave the town spacious quarters for exhibiting Etruscan finds in Cerveteri's fortress, transformed into a museum that bears the name of his mother, Claudia Ruspoli. And on lands that were the hub of the Etruscan world, the prince of Cerveteri and his brother raise apricots, table grapes and nectarines.

Sforza Ruspoli is a keen businessman. He travels often to oversee his South American interests, which include developing tourism on the island of Margarita in Venezuela. Perhaps the business acumen of this idealistic aristocrat is inherited from his grandfather, Francesco Matarazzo.

In 1924 Sforza's father, Prince Francesco Ruspoli, whose loyalty to the Vatican had won him the title Noble Protector of His Holiness, married the daughter of an emigrant Italian who had become the richest man in Brazil, Francesco Matarazzo.

"My grandfather symbolized the Italian emigration to South America," says Sforza Ruspoli. "He left his village near Salerno at the age of twenty-eight and ended up in the countryside near São Paulo without a penny to his name. At the time of his death in 1937, he employed forty-five thousand workers in two hundred and sixty enterprises."

The patriarch left thirteen children and fifty-three other descendants. In 1935 the king of Italy declared him a count. His imagination and loyalty allowed him to found an empire that is still expanding.

Sforza Ruspoli pauses in his musings as his wife, the princess Maria Pia, enters the room. She sinks into a velvet armchair and begins to speak of her own life: "Lillio and I share a liking for music, reading and travel. We've recently had a daughter, but we still get around a lot, and we have friends all over the world. One of our great pleasures is to spend the month of September at Capri in a villa overlooking the Bay of Naples."

"Even though I'm very much involved in the world," says the prince, "I retreat now and then into a monastery, for silence is essential to the spirituality that in my view is the reality of life. If I can be sure when I die that I have endowed my daughters with affection, culture and a serious outlook, I will die a happy man.

Beneath Palazzo Ruspoli's walls the Roman carnival reached its frenzied peak.

"I need to search out the roots of things, to rediscover the truth about people: I'd like to make a film about my grandfather's life. Despite the abolition of the duties of the papal court, we remain in active collaboration with the church, which we have a tradition of serving and to which we owe everything."

He rises, leaning, with a trace of the dandy, on a perfectly superfluous walking stick, and concludes with a smile: "We have some very good friends in the House of Savoy, but we recognize only one king, the pope."□

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Shaker All Over

Last September, Willis Henry auctioned a rosewood-and-tin dustpan from the **Shaker** collection of Karl Mendel for $4,000. Even Henry was surprised, although he has become accustomed to the rapid appreciation of Shaker furniture and artifacts during this decade. In August the auctioneer had set a record by selling a mustard-yellow tall chest from the "model" Shaker community at New Lebanon, New York, for $99,000, an event eclipsed this March by Skinner's auction of a New Lebanon candlestand for $154,000. But the dustpan, with its clear finish and gently arced sides, exemplified for Henry the Shaker spirit. "I sometimes think of Shaker in terms of haiku poetry," says Henry. "It's a form pared down to its essence, remaining unchanged because it doesn't need to change. It says beautiful things very simply."



Experts point to the Whitney Museum's 1986 exhibition titled "Shaker Design" as a watershed event. Prior to that, the Shaker style had been generally stereotyped as austere, even ascetic. Curator June Sprigg's selections, however, showed that color was essential to their crafts. Striking yellows and deep blues abounded, and the unique qualities of Shaker washes added a new element for collectors to consider. Prices for the originals shot skyward, and makers of reproductions saw demand increase dramatically.

During this period Shaker established its presence in the European market through the Milanese entrepreneur **Maddalena de Padova** (Edizioni de Padova, Corso Venezia 14, Milan 20121; 70-2925), who is credited with bringing Danish modern to the U.S. in the 1950s (a style that some claim derived from Shaker, tracing it to the Danish designer Hans Wegner). Licensing kit-assembled prototypes from **Shaker Workshops** (Box 1028, Concord, MA 01742; showroom at 18 Mill Lane, Arlington, MA 02174, 617-646-8989), de Padova cultivated enough interest on the Continent that Shaker Workshops president Richard Dubrowski was besieged with offers upon expiration of her license.

Now Dubrowski's Mount Lebanon settee, tape-back rocker and Enfield side table are available in London at the **Shaker Shop** (25 Harcourt St., London W1H 1DT; 724-5986), which opened just last month, in Germany from **habit** (Postfach 25 01 64, D-5090 Leverkusen 1; 55357), in the Netherlands at **Leonardi Interiors** (Rechstraat 58, NL-6221 EK Maastricht; 216-031) and in Denmark at **Paustian A/S** (Kalkbraendenlobskaj 2, DK 2100 Copenhagen; 184-511). Shaker has even been shaking up Japan. Dubrowski's pieces are sold at the **Pine Hill** boutique (60-3 Okuikeminami-cho, Ashiya-shi, Hyogo-ken, 659 Japan; 38-0626), and John Kassay, author of *The Book of Shaker Furniture*, reports that a high-quality line of reproductions is being marketed by **Aris Farm**, a "craft commune" in Niki, on the island of Hokkaido (34-6116).

But Shaker's home remains the U.S. Demand for Dubrowski's furniture is strongest on the Upper East and West sides of Manhattan. The French manufacturer **Grange** is selling its own line of Shaker to Americans out of its Manhattan showroom. For custom reproductions that follow Shaker design in both letter and spirit, the names of three cabinetmakers consistently arise: **Ian Ingersoll** (Main St., West Cornwall, CT 06796; 203-672-6334), who also contributed prototypes to de Padova's collection; **David Lamb** (228 Shaker Rd., Canterbury, NH 03224; 603-783-9912); and **Timothy Rieman** (Box 402, New Lebanon, NY 12125; 518-794-7105).

Willis Henry is confident that the market in originals has far to go before peaking. "So far I haven't had a difficult time finding excellent examples. Over the next fifteen years the higher prices are going to draw out a number of large collections from the 1940s and 1950s. The $300,000 Stickley sideboard hasn't happened to Shaker yet, but it will."

The worth of collectibles is determined by a variety of factors: Original finishes, especially painted finishes, obviously add value; tall case clocks and desks, typically built for the living quarters of village elders, are rare. Since the Shaker word went out in concentric circles from New Lebanon, pieces produced in the western communities—Ohio and Kentucky—tend to be regarded as less pure. Willis also sees the market in paper artifacts and incidental items coming into its own: books, catalogues and advertisements for their seed industry, bottles and brushes—all manifestations, like the ritual Shaker dances, of the spirit that moved them.

Willis Henry Auctions (22 Main St., Marshfield, MA 02050; 617-834-7774) will be having its annual Shaker sale August 6. Skinner, 357 Main St., Bolton, MA 01740, 508-779-6241; 2 Newbury St., Boston, MA 02116, 617-236-1700. David Schorsch (30 E. 76th St., New York 10021; 212-439-6100) and Ed Clerk (Goshen Rd., Norfolk, CT 06058; 203-542-5884) are leading dealers of Shaker originals.

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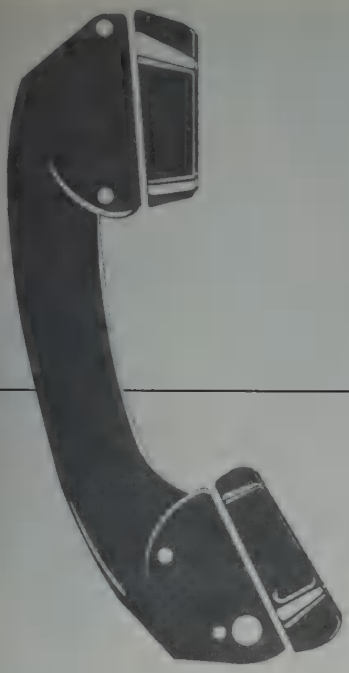
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Trading Places

Naturalness, texture and light were trademarks of **Russell MacMasters**'s work as a longtime contributing photographer to *Architectural Digest*. That sensibility will continue to be evident as MacMasters embarks on a new career, that of interior designer. This master of many trades started in the professional design world lighting the garden of Hollywood director George Cukor. Lighting design evolved into architectural photography and a close friendship with the late San Francisco interior designer Michael Taylor, from whom MacMasters drew inspiration and "a sense of proportion and mood." In the short time in his new role as interior designer, MacMasters already has finished a restoration of a Bernard Maybeck house facing the Presidio in San Francisco. "It's filled with redwood and other dark woods, which I counterpointed with stained-white oak and a combination of antiques and contemporary pieces. We've furnished the dining room with Louis XIII chairs, an Irish hunting table and an 18th-century Japanese screen—a completely eclectic exercise. I think that's very natural working in California." Russell MacMasters and Associates, 198 Mississippi St., San Francisco, CA 94107; 415-431-1318.


JUSTIN GERMAIN


JUSTIN GERMAIN

Great Gates

The latest artworks to emerge from the fertile minds of folk-art dealers **Richard and Mollie Mulligan** are custom-designed, one-of-a-kind gates. One recent commission was a massive wood gate painted with the American flag. Another, outside Carrie Fisher's Beverly Hills house (*AD*, June 1988), is divided into two scenes: To the right is a horse corral, complete with wranglers sitting on a fence; to the left is the farmhouse, and through one of its windows is a woman about to serve up freshly baked muffins. On a smaller scale is the wrought-iron-and-tin gate for Malibu resident Merritt Blake. Richard Mulligan incorporated pieces of 18th-century iron and tin that he found in New Hope, Pennsylvania, into the design, which features lotus buds and flowers and imaginary snakelike sea creatures.

Other designs being made for the Mulligans' vast network of clients and designers are outdoor swings of hickory, birdhouses in the shape of shoes, a standing lamp that looks like an ear of corn, miniature antique tooled-leather saddles, and army cots with roped bases that can be used as bunk beds. By appointment only. Richard Mulligan, 8471 Melrose Ave., Los Angeles 90069; 213-653-0204.



Hawaiian Eye

For designer Jarrett Hedborg, Hawaii is more than women in grass skirts. It's also women in sarongs, or *pareus*, the island-style fabrics that Hedborg loves to use as draperies and upholstery coverings. His source for the fabric is **Tahiti Imports** (1174 Waimanu St., Honolulu, HI 96814; 808-521-2929), which he says offers the most traditional designs—bright two-color tropical prints typically featuring breadfruit, orchids and hibiscus. Beyond the traditional and into the antique, Hedborg says that the proprietor of **T. Fujii Japanese Antiques** (2752 Woodlawn Dr., Honolulu, HI 96822; 808-988-2155) has the best eye in the islands. *Tansu* wooden chests are a specialty, along with Imari porcelain and porcelain *okimono* figurines. In addition, there is a remarkable selection of 19th-century *ukiyo-e* woodblock prints by Toyokuni, Yoshitoshi and Hiroshige, who were among the leading artists of the era.

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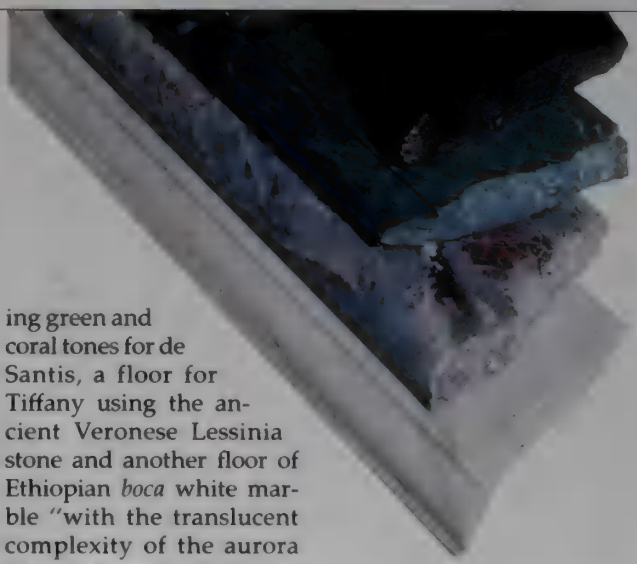
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Among their recent jobs: a beige Jura marble floor in a seaside home incorporating green and coral tones for de Santis, a floor for Tiffany using the ancient Veronese Lessinia stone and another floor of Ethiopian *boca* white marble "with the translucent complexity of the aurora borealis," says Jeff Green, one of the owners. Their favorite project to date involved orchestrating the transformation of a huge chunk of Pennsylvania jet mist granite into a craggy, elegant and eminently functional sink. Stone Source, 135 Fifth Ave., New York 10010; 212-979-6400.



Scandinavian Gilt

Designer Vicente Wolf says he's been buying antique Swedish furniture for clients and himself while prices are relatively low, but expects that to be a temporary state. "They were essentially attempts to copy Louis XVI without having the French pieces to work from, so the style is less ornate, but certainly as elegant," he says. "The proportions are beautiful, and the simple lines make them work well in contemporary spaces."

Wolf purchased his most recent piece, a gilt chair with lion's-head arms, from **H. M. Luther Antiques** (61 E. 11th St., New York 10003, 212-505-1485; 999 Madison Ave., New York 10021, 212-439-7919). This shop has been selling Swedish furniture since the 1940s to a small clientele that has come to include Mario Buatta and Joe D'Urso. Also noted were a pair of painted Sulla chairs and a mahogany fall-front secretary with inlaid brass trim.

Frederick Smith, another dealer Wolf recommends, will be opening a gallery in September. Until then he's importing and privately selling carved console tables, painted mirrors, commodes and chairs. "Swedish pieces were usually designed on commission, so you get fairly unique looks," says Smith. "I think they're just as special as French furniture of the same period, yet they sell for half the price," he adds, noting that Sotheby's held its first auction of the furniture this spring. Frederick Smith, 212-219-2190.



MAUREEN FENNELLI

Design Team

Imbuia, purpleheart, padauk and curly cherry are among the exotic woods used by furniture designer John Dunnigan in lamps, chairs, sofas and tables that are based on "historical and classical imagery." His partner, Wendy Wahl, is a textile designer whose specialty is the fabric that complements the furniture. Together, the Rhode Island–based design team **Dunnigan Wahl** have come up with more than 20 uniquely shaped hand-tufted wool and silk carpets and rugs, manufactured by Edward Fields and V'Soske Carpets, one of which was inspired by a mosaic floor at the J. Paul Getty Museum. The couple's work is in several private collections as well as at the Boston Museum of Fine Arts and the Cooper-Hewitt. Dunnigan Wahl Associates, 36 Sunset Ave., Saunderstown, RI 02874; 401-539-4038.

Wooden Eye

Marie-Pierre Briard's preferred source for the 1930s-style furniture she sells in her Paris boutique, **Ebène** (1 rue des Abbesses, 75018 Paris; 42-58-43-26), is a woodworker whose workshop is in Normandy. He also happens to be her father. Michel Briard builds dining room tables, desks and dressers characterized by imaginative Art Déco marquetry, with the more complicated models featuring amusing hidden workings. In a walnut liquor cabinet, for example, hidden shelves slide out to hold drinks, and the movement of the doors spins the circular platform inside to show the full selection of bottles. In this bicentennial year, visitors to Paris may get the chance to see Briard's work in the Musée des Arts Décoratifs, where the government is sponsoring a tribute to the French woodworking tradition.

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Precious Prints



Delving into fabric archives has become a popular pastime lately for anyone seeking to enliven a modern interior with something that documents the past. Christopher Hodsoll and Alex McKenzie mined the archives of the late Geoffrey Bennison and have come up with a line of fabrics that seem instantly antique—the colors are soft and muted in a way that's normally achieved through centuries of use. Available at **MRH Cloth**, across the road from Bennison's, the fabrics, says McKenzie, have been modified to give a more masculine look than Bennison himself would have created. The partners are still primarily antiques dealers (they run Bennison's, and MRH is adjacent to their second antiques shop), but the successful introduction of a line that has expanded to about 40 cotton fabrics has convinced them of the demand for high-quality fabrics at reasonable prices. MRH Cloth, 52 Pimlico Rd., London SW1W 8LP; 730-2877.

Setting Up Shop

This spring, **Kevin McNamara** and partner **Christopher Norman** opened what amounts to a small emporium of McNamara design. The showroom, which shares space with Norman's upholstery and drapery workroom (a resource, incidentally, recommended for reupholstering antiques), offers a selection of furnishings that McNamara either designed or specified from sources abroad.

Most prominent in the collection is McNamara's line of silk fabrics (*AD-at-Large*, Jan. 1989), a group of coordinating sets of solids, plaids, stripes and striés produced in Thailand though characterized by Norman as European in texture and American in color. Another highlight is McNamara's first line of "overstuffed and classic" living room furniture, consisting of sofas, club chairs and ottomans. "These pieces are produced on a small scale," says Norman. "We control the workmanship and can modify any design—that's part of the pleasure of having your own workshop." The collection also includes lamps in iron and mahogany, and a modern design in bronze or resin; imported French trimmings; adaptations of 18th-century Chinese lacquer low tables; and fine reproductions of a select number of English and French antiques. To the trade. Christopher Norman Inc., 504 E. 74th St., New York 10021; 212-879-6559.

Frescoes and Furniture

Muralist **Christian Granvelle** has been working closely with John Saladino of late. Last year Granvelle painted the designer's New York showroom with Renaissance Venetian and Firenza motifs. Saladino's walls now resemble old Italian frescoes, an effect Granvelle has developed by adapting the Moroccan technique of *tadelakt*. At the moment the muralist is completing a commission for a Saladino client in California, creating surfaces that range from elaborate trompe-l'oeil frescoes to simple textures in a single color. And between these assignments, Granvelle took on a castle in Bordeaux, using the technique of *camaïeu*, in which each room is painted in various tones of a single and separate color: The Chinese-themed dining room is in grisaille, and another room, filled with 18th-century French drawings, in *sanguine*, or red tones.

As if this weren't enough to keep him busy, Granvelle has joined the ranks of painters who design furniture. The result of his encounter with the traditional crafts of Morocco (a period that included his painting the façade of King Hassan's palace in Casablanca) is a series of tables and chairs made of carved palm and exotic woods, the prototypes of which are now in production there. "The designs are reminiscent of Bugatti, though less baroque," says Granvelle. Contact Christian Granvelle in Los Angeles at 213-850-8150; in Paris at 45-49-94-18.□


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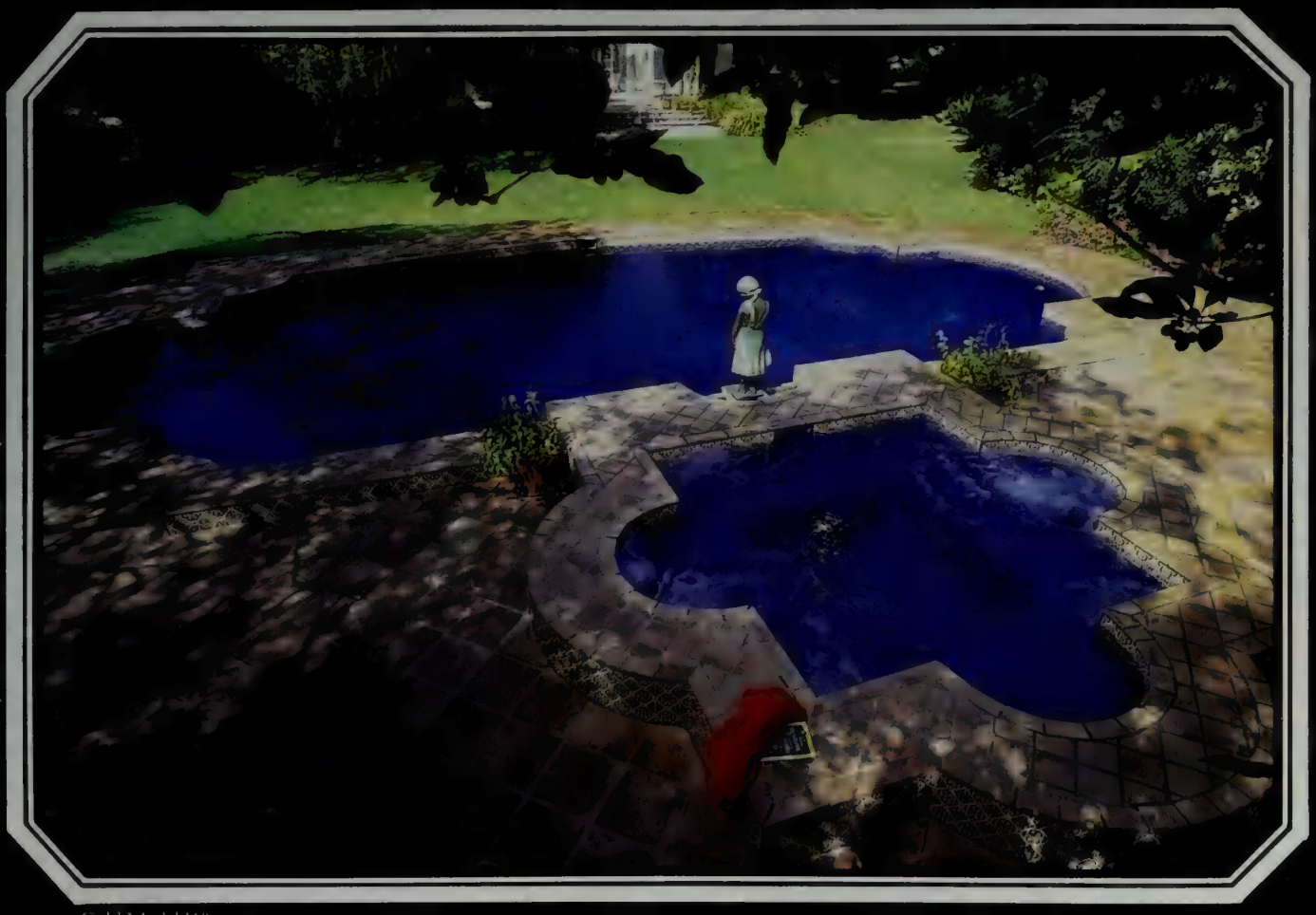
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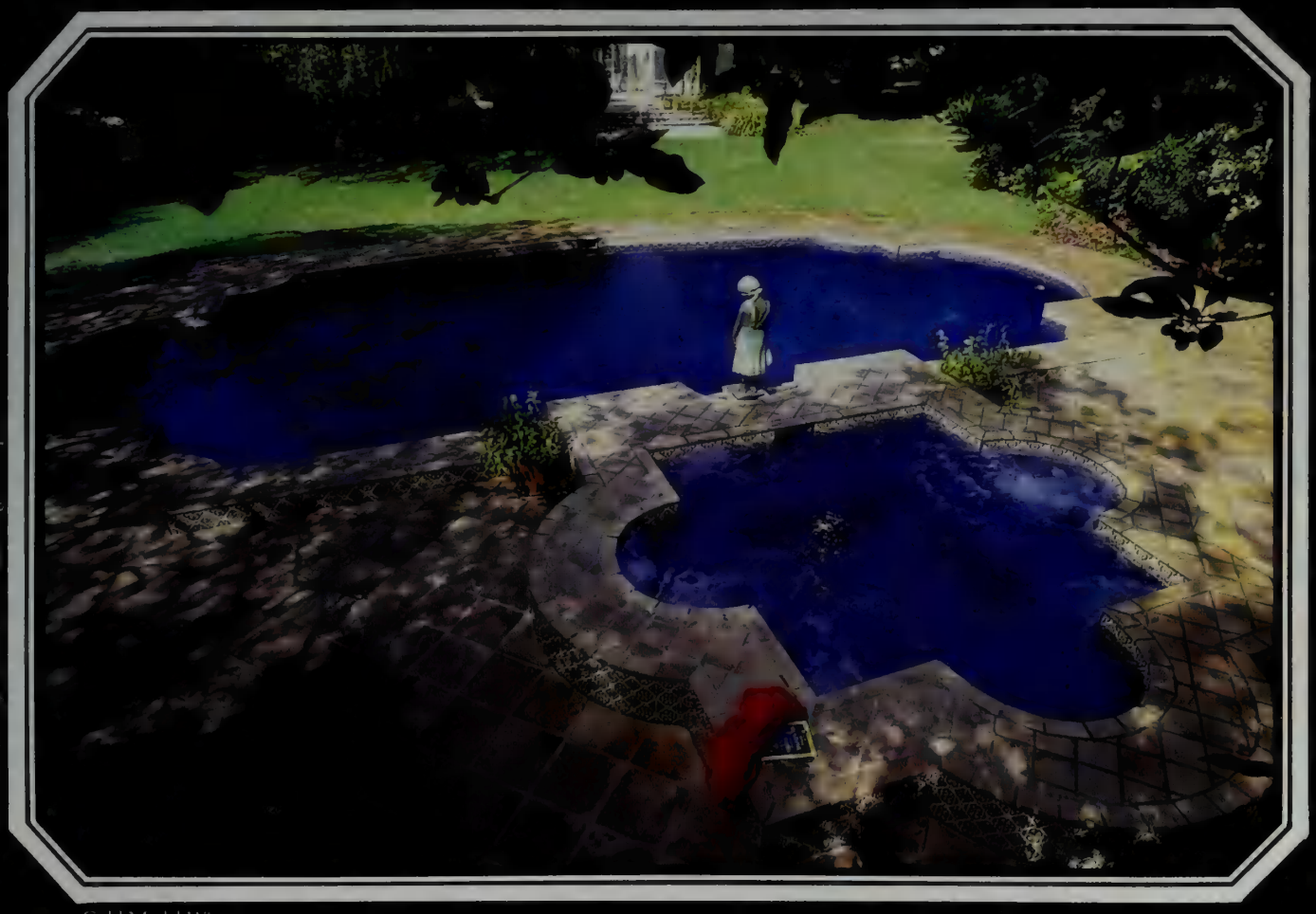
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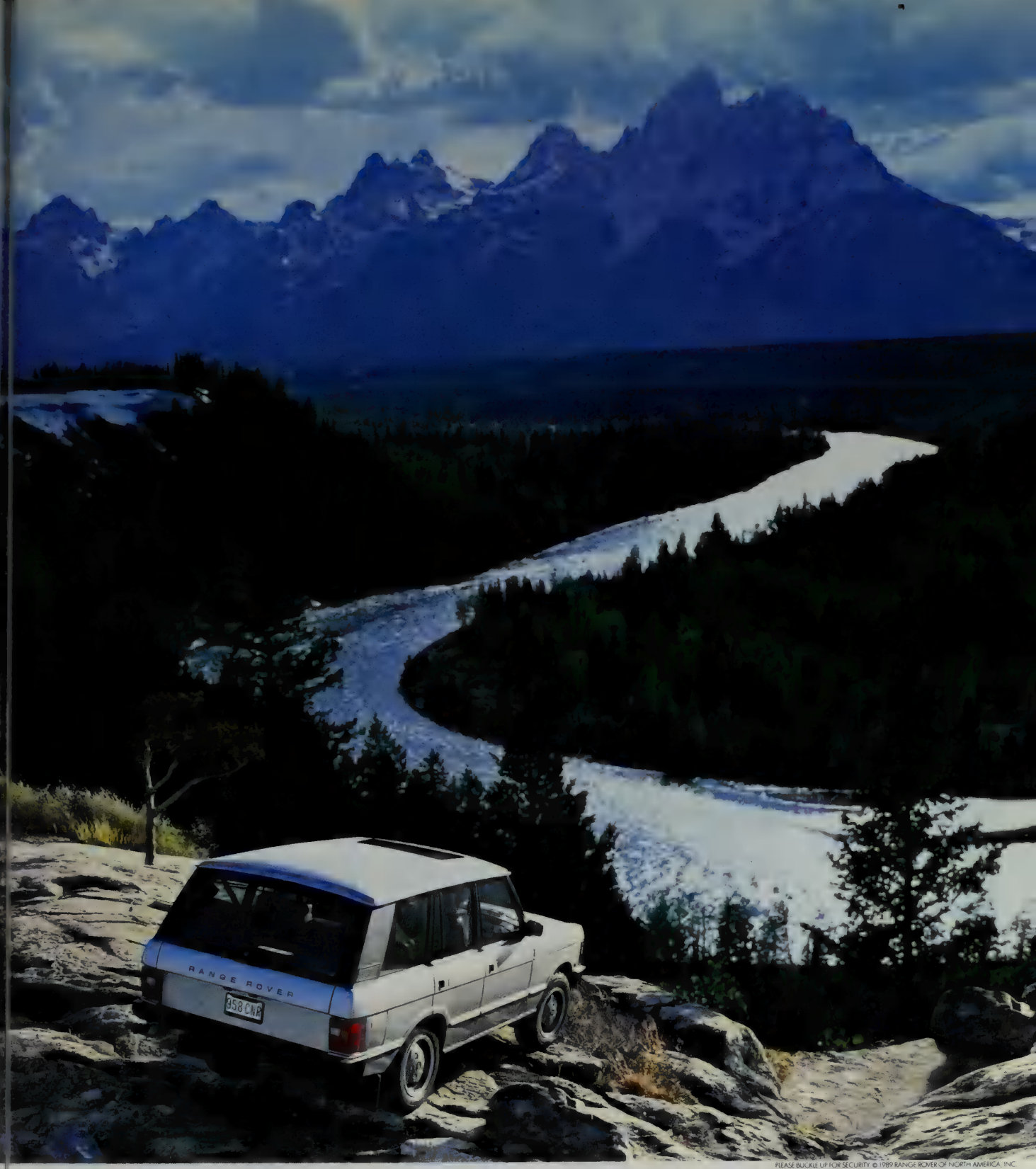
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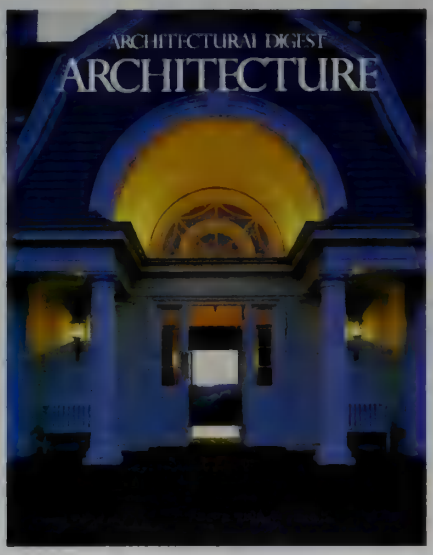
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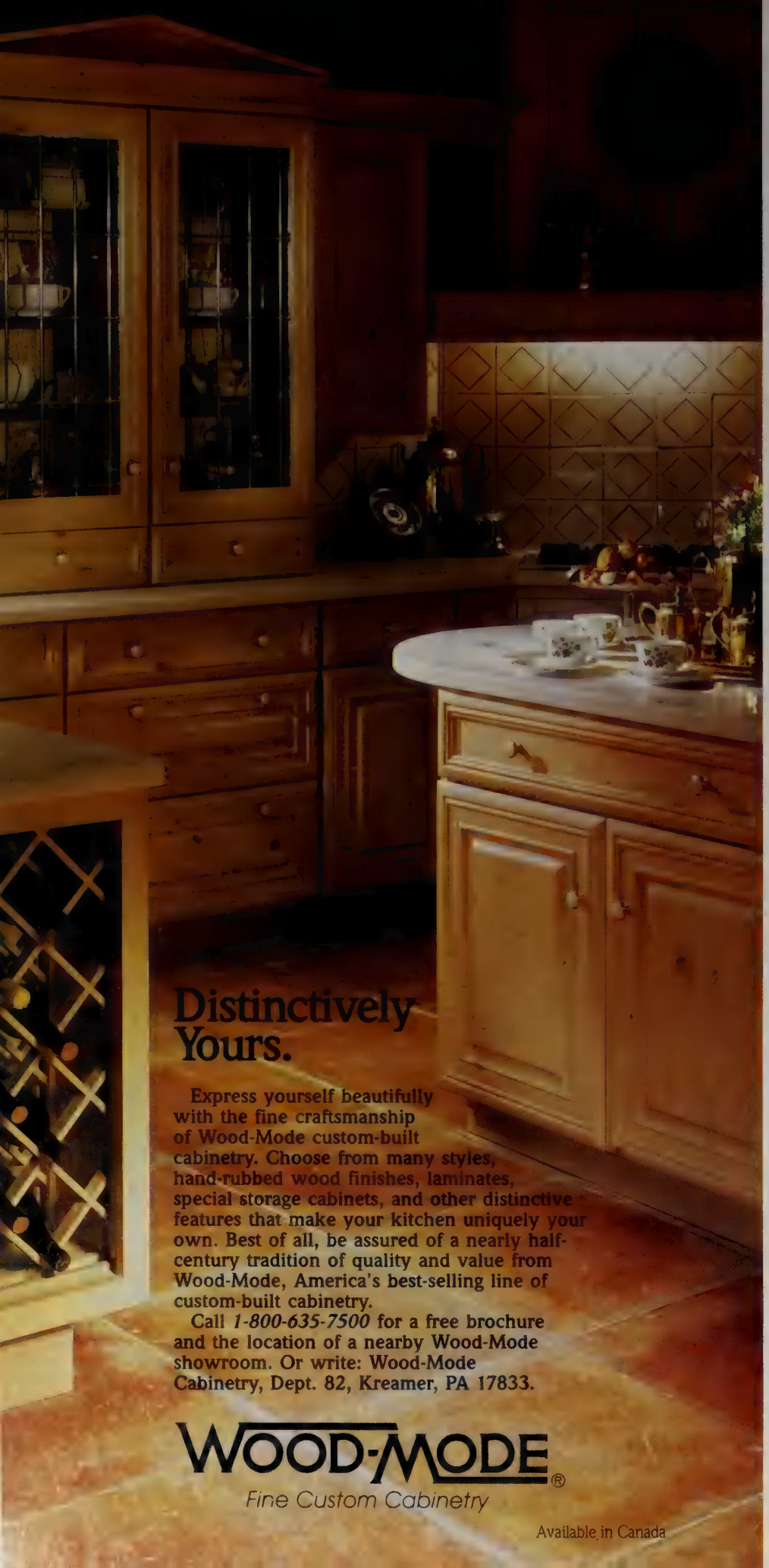
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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5900 Wilshire Boulevard, Los Angeles, California 90036.

I was fascinated to read John Cage's explanation for the inspiration to his own creativity (Artist's Dialogue, April 1989). He says that he spent a great deal of time looking at and listening to modern art and music in Paris when he was in his twenties. "And the impression I gained," he says, "was that, if that was how things were, I could do it too." It would be interesting to have him clarify this; however, since Schönberg was the man he went to for training, the drift is clear enough. There is something almost endearingly ingenuous about a man who views the indecipherable art and flightless music of his own time as something he could do as well as the next man. Naturally he could. What distinguishes Cage is that he actually followed through with projects like the "prepared" piano in which the resultant "pings, plucks and delicate thuds" count as music. And what separates our age is that he among others has become famous for such things. Charming, errant and innovative as the man may be, having viewed a selection of his paintings, I lapse into bemused recognition. As for his noises, I must remain regretfully underwhelmed.

Barry Herem
Seattle, Washington

It became obvious from your feature "Robert Redford at Sundance" (Visits, April 1989) that Mr. Redford's reverence and respect for the land and the history and culture of his own area is deeply sincere. How nice to see the intelligence and taste he radiates on-screen so manifest in his Sundance surroundings.

Jean Mortenson
Tulsa, Oklahoma

What a success! Bravo! Diane Burn ("The Pleasures of Partemi," April 1989) has created her true fantasy. The frescoes are most whimsical, and her choice of antiques is superb. The "pleasures" are real.

Bille Guidry
San Francisco, California

I am offended by artists who get a pat on the back for their "accomplishments." "The Pleasures of Partemi" shows a wrought-iron gazebo with a caption saying that it took five men eight months to complete. No doubt the five men were retired politicians. Just what was the problem? Five good men could build a very nice house in eight months.

Maury Drenkel
Kenmore, Washington

I quote from the article on Ambassador Dudley ("A Republican Heritage in the South," April 1989): "People ask me how you get to be ambassador. I tell them the only way I know is to work like hell for a candidate and hope he gets elected." I regret to inform you that there is another way to become ambassador, and that involves patient and dedicated career work for the U.S. government within the Foreign Service (i.e., not merely buying an ambassadorship by being a substantial donor to a presidential candidate).

Robert A. McKeon
Fletcher School of Law and Diplomacy
Tufts University
Medford, Massachusetts

Daniel Solomon's villa in the April 1989 issue is a classical beauty (*Architectural Digest Architecture,* "A Villa of Classical Proportions in Oregon"). But if the floor plans are printed correctly, as I assume they are because the lettering isn't backwards, then the picture on page 91 is reversed. Regardless of how you look at it, the house is great.

Ashley Calhoun Overton
Greensboro, North Carolina

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PEOPLE ARE THE ISSUE


JIM MCHUGH

After the resounding success of last year's special fashion designers issue, I said that it could never be done again. Given the frantic pace and constant change of the fashion world, assembling once again so much talent in one issue seemed impossible. Then stories began to come in. Gianfranco Ferré in Italy. Hardy Amies in London. Vicky Tiel and Patrick Kelly in Paris. Adolfo in New York, then Stavropoulos and Carolyne Roehm. Bob Mackie in Los Angeles and Arnold Scaasi on Long Island. Clearly, the material for a second fashion issue was there. To round it out, we have developed features on CNN fashion commentator Elsa Klensch, the photography collection of designer Jeffrey Banks, Lauren Hutton's couture collection, and the outrageous Billy Boy in Paris, to name but a few. And so the "impossible" issue was born. Next month it is yours. Never say never.

Paige Rense *Editor-in-Chief*


JOHN ROGERS

Elizabeth Gertz


DERRY MOORE

Axel Vervoordt

Old World Treasures in Dallas

Elizabeth Gertz has lived in her Dallas house for twenty-five years. Five years ago she moved everything out and put it into storage, then hired an architect to begin renovations. After seeing photographs of Belgian antiquarian Axel Vervoordt's work, she made a pilgrimage to his showroom/residence, Kasteel van 's Gravenwezel near Antwerp. "When you cross the moat to the castle, you enter another world," she says, explaining her instant decision to entrust him with her house—his first project on American soil. Both collectors of Chinese porcelain, Vervoordt and Gertz remained friends despite sometimes coveting the same object. Of the furnishings he bought for her house, Axel Vervoordt says, "I saw several things I would have liked to keep for myself. But I'm pleased they're living with Betty." *See page 120.*


PETER VITALE

John Saladino

A Creative Collaboration

"When Susan and I met," says television and film producer Paul Junger Witt, "we didn't get along." "It was hate at first sight!" writer Susan Harris interjects. "Well," says Witt, "it's always suspicious when that happens, isn't it?" When the two eventually began a relationship, it was both professional and personal. Several years later, they were married; by then, their creative collaboration was launched and thriving. Witt is content with the pace of his career in television and, recently, feature films (he has produced *Dead Poets Society*, Peter Weir's latest movie). "When I feel restless, I try to achieve more," he explains. Counters Harris, "I'm just the opposite. After years of furious work, what I want now is calm in my life. I want peace." *See page 130.*


PETER VITALE

Paul Junger Witt

Susan Harris


PETER VITALE

Juan Montoya


PETER VITALE

Jane Turken

Walter Turken

Manhattan Variations

Juan Montoya is usually wary of clients with dreams. "If they turn into nightmares, you can guess who takes the blame," he says. But in the case of Jane Turken there were no such problems. As a teenager she dreamed of living in a brownstone on a certain treelined Manhattan street, and when she rediscovered the street—and a landmark 1871 town house on it—she threw herself wholeheartedly into a renovation project. And she picked her friend Juan Montoya—best known for his striking high-tech interiors—to help fulfill her fantasy of a nineteenth-century house. A potential mismatch, perhaps, but it all worked beautifully.

continued on page 20

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continued from page 16

They even managed to rescue the old locust tree that came to symbolize the project for her. "We got a very good surgeon," says Jane Turken. "I call him the Savior of the Tree." Today, like the house, it's thriving. *See page 138.*



Steve Chase

Aboard the Impromptu

"'Would you be interested in doing the interior of a yacht?' I was asked. Would a child like an ice cream sundae? I'd have done it under almost any circumstances," says Steve Chase. Boats have been the designer's love since boyhood, and he has a remarkable collection of detailed wooden models, posters, drawings and mementos of ships from the early part of the twentieth century. "It was a real treat for me to work with the craftsmen at Feadship in Holland. We could speak their language," he says. "I don't mean literally, because I don't speak any Dutch, but in terms of our concern with workmanship. I found that designing for a yacht is common sense—just don't try to make it look like a house. We wanted it to look like a modern machine—a vessel—not just a floating room." *See page 144.*



MICHAEL DOSTER

Illya Hendrix

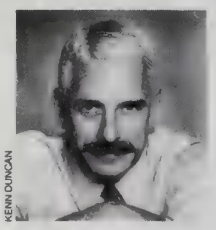


MICHAEL DOSTER

Thomas Allardyce

Art Déco Revisited

"Some people think of it as a garden house because it sits on more than an acre of property," says Arlene Kraines of the Beverly Hills residence that was built in the late thirties. She and her husband, Steve, bought it several years ago. They redid the place, "opening up most of the rooms to the backyard, but generally leaving the perimeters as they were. We also did a lot of research, especially concerning color," she continues. "I was probably a big pain for Tom and Illya," she says of her relationship with designers Allardyce and Hendrix. "In the family room, the curved lacquer console table was an armoire, and I asked them to transform it into a table. I used them because I knew it would save my marriage," she laughs. *See page 154.*



KENN DUNCAN

R. Scott Bromley

Architectural Elan

"If you had seen the 'before' photographs, you'd scream," says architect R. Scott Bromley of the Manhattan apartment of Michael and Deborah Abrams, owners and general managers of Perry Ellis Shoes. Sadly, it was the last job he and his partner in Bromley/Jacobsen Design would begin together, for Robin Jacobsen died in 1986. "A lot in this design came from Robin," says Bromley, who thinks the prime function of modern renovation is to provide a handsome, architectural scheme of maximum suitability and ease. Invariably, the Bromley/Jacobsen arena has been city interiors, and private clients have included Robert Redford, Leonard and Iris Kaplan, and John Tishman. And Bromley has continued to work with the Abramses: Recently completed is his design for the newest Perry Ellis Manhattan showroom. *See page 166.*



Michael Abrams
Deborah Abrams



William Hodgins

Interior Landscapes

"It was wonderful to have a house of that era," says William Hodgins of the Colonial-style residence he designed for a landscape architect in Virginia. Since the house lacked interior architectural details, Hodgins decided to add cornices, moldings and chair rails to "update and finish" the house. He notes, "It gave us a chance to be innovative with the scale and detailing. We weren't bound to any one thing in particular—we could make it what we wanted." And rather than adhering to a specific style or era in his choice of furnishings, the designer incorporated an individual mixture of furniture that includes several pieces collected by the resident. Hodgins credits his client's "sensitivity to texture and color" as a key in the collaboration. "We wanted a very gentle design with a natural and easy feeling, where nothing seems too bright or sharp." *See page 172.*



MARY E. NICHOLS

Jaclyn Smith



MARY E. NICHOLS

Tony Richmond

Architectural Digest Visits: Jaclyn Smith and Tony Richmond

When *Hidden Rage* appears on television this fall, viewers will see a darker side to actress Jaclyn Smith. But not too dark—the cinematographer of this television movie is Tony Richmond, whose screen credits include *The Man Who Fell to Earth* and *The Eagle Has Landed*, and who happens to be her husband. Richmond also helped with the lighting of their house, a romantic hideaway above Los Angeles that takes advantage of the city lights below. Smith, who took time off from acting during her two pregnancies to concentrate on redecorating the house, now has turned to designing a line of contemporary California-style clothing in soft, natural colors that "don't hit you in the face," she says. *See page 180.*

continued on page 24



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continued from page 20



Donald Clinton



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Anthony Caro

Sheila Girling

Caro Country

"Working with Anthony Caro has prompted me to think about the differences in the ways sculptors and architects work," says Donald Clinton, who designed an upstate New York barn with studio and storage space for Caro and his wife, painter Sheila Girling. "Tony works quickly and sees his sculptures evolving over time, while architects have to address how a building fits in with its surroundings and other longer-term concerns." On one of many trips to the site to see the barn's progress, Caro and Clinton stopped at a roadside restaurant, recalls the architect. Caro's works were then being exhibited and stored all over the world. "Suddenly Tony decided it was time to haul in all his sculptures. He asked for a telephone at the table and started making calls—he was like Field Marshal Montgomery with a portable phone," laughs Clinton, who describes Caro as a man of great energy and broad interests. "Later we were at the site again, after many of the pieces had been installed. To see that many sculptures suddenly in the field took my breath away." *See page 192.*



Thomas Agawa

Marc Miyasato



YASUO MATSUMOTO

Yoshihiro Takishita

A <u>Minka</u> Revival

"When the truckloads of wood arrived in Hawaii, containing five thousand pieces shipped from Japan, I was completely overwhelmed. I first thought of the house as an elegant log cabin," says one of the owners. The residence, on Maunalua Bay, across from Diamond Head, is the first *minka*, or Japanese farmhouse, to be transported to Hawaii after having been disassembled in Japan—and only the second such project overseas (see *Architectural Digest*, October 1988). The wood wasn't the only thing to cross the Pacific: Seventeen carpenters were also brought over from Gifu Prefecture by Yoshihiro Takishita, the Tokyo antiques dealer who for more than twenty years has set himself the task of preserving the venerable Japanese houses, which would otherwise be demolished. Takishita worked closely with San Francisco–based interior designer Marc Miyasato and Thomas Agawa, an award-winning architect from Hawaii who in the early 1980s restored an old Japanese shrine in Honolulu. Takishita's wife, Reiko, even cooked the native food preferred by the workmen—although rumor has it they succumbed to an occasional hamburger. *See page 198.*□

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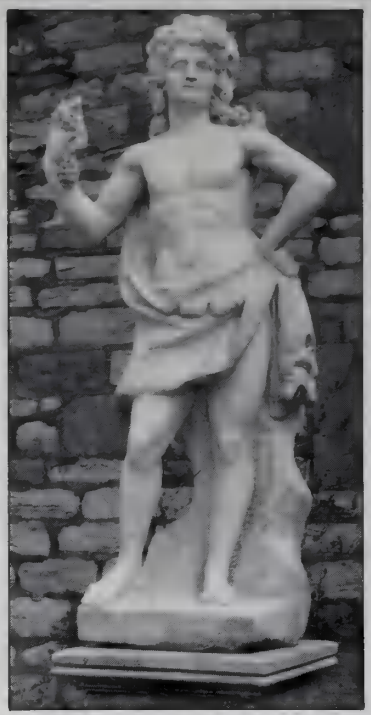
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Chiswick House—Polishing a Family Jewel

THE EARL OF BURLINGTON'S villa at Chiswick was built between 1725 and 1729. The land, with a Jacobean house, had been bought by his grandfather in 1682, but the house was largely destroyed by fire in 1720, thus giving Burlington reason to build a new one. Before the fire, he had set about redesigning the garden, initially perhaps with the help of Charles Bridgeman, and there he included a number of classical follies. With the damage to the Jacobean house, Burlington took advantage of an even greater opportunity to express his classical taste and skill as an architect by building the Palladian-style villa adjacent to the Jacobean structure.



PHOTOGRAPHY DERRY MOORE





COURTESY THE DEVONSHIRE COLLECTION, CHATSWORTH

The history and fortunes of the renowned 18th-century Chiswick House near London are recounted by the duke of Devonshire, whose family owned the estate until 1929. ABOVE: The garden façade. Palladio's 16th-century Villa Capra at Vicenza inspired Lord Burlington's design of the domed, square-plan house. LEFT: The duke in the gallery of the house. "The place remains sadly empty, as many of the furnishings are at Chatsworth House," he says. BELOW: An 18th-century drawing by Jacques Rigaud shows the entrance façade and court and the adjacent buildings.

It is impossible to overestimate the villa's architectural importance, as it was the first Palladian-style building since those of Inigo Jones and John Webb in the seventeenth century. The villa can also be seen as the epitome of the aesthetic values of Lord Burlington. It became the jewel in his crown, and what a crown it was.

Burlington was the owner of possibly the finest private collection of works of art, and enormous estates in Yorkshire and the south of Ireland,

continued on page 34

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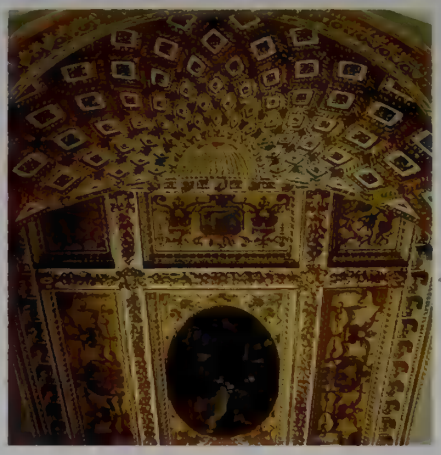
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Chiswick House—Polishing a Family Jewel
continued from page 28

while for his London residence he had Burlington House in Piccadilly. At a remarkably early age—he was only in his thirties—Burlington had become an architectural innovator and a leader of taste of his time.

To visit Chiswick House now, only a few hundred yards from the M4 Motorway and close to Heathrow Airport, is to go back more than two centuries to an oasis of peace far removed from the turbulence of modern times.

For the villa's interior design, Burlington employed the outstanding talent of the time, William Kent. Over the years the two men were to work closely together and develop a great rapport. It is still not clear exactly what Lord Burlington's mode of life at Chiswick was. He did not design his new villa simply as one to be lived in. It was to be the showcase of his collection of paintings and furniture, and it was to serve as his library. He continued to live in all that remained of the Jacobean house, its west wing. He designed a link building to join the two, which still stands, as does the Summer Parlour, to its north. I like to think that, having entertained his friends in the Jacobean house, he would invite them to wander over to the villa and let them feast their eyes on his treasures.





The villa can also be seen as the epitome of the aesthetic values of Lord Burlington.

With the completion of the villa in 1729, Lord Burlington was still not satisfied. He once more turned his attention to the garden, and bought the adjoining Sutton Court estate. William Kent was again called in, and for the next several years the two of them were engaged in landscaping the enlarged garden. The Serpentine Canal dates from this time, as do the Cascade and the stone exedra. The idea appears to have been to soften and naturalize the garden while retaining the classical follies within it.

The great aesthete died in 1753 at the age of fifty-nine. With his death Chiswick House became the property of the Cavendish family, his only surviving daughter having married the marquess of Hartington, later to become the fourth duke of Devonshire. Their son, the fifth duke, married the famous Georgiana, the center of the political, literary and fashionable world during the late eighteenth century. She used Chiswick House to en-

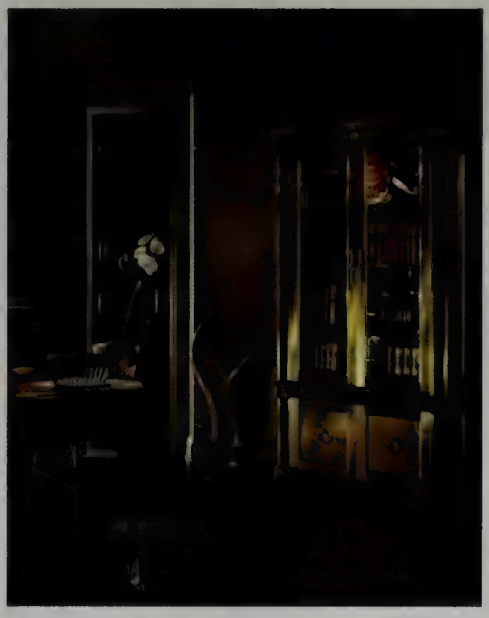


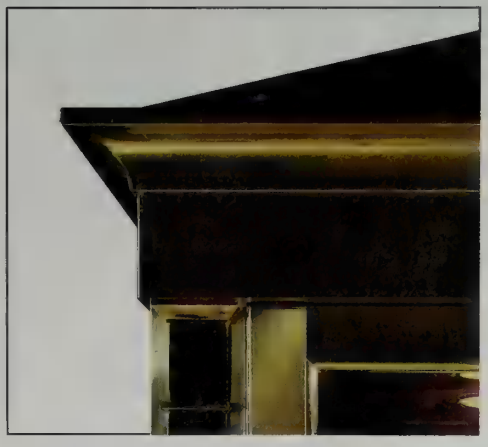
TOP: William Kent, the distinguished architect, painter and designer, worked on the interiors and designed the ceiling decoration of the central hall. The painting is attributed to Veronese. ABOVE: The gallery displays classical apses, niches, columns and arched windows influenced by Palladio's drawings of Roman baths. RIGHT: Architect of Chiswick House, Richard Boyle, the third earl of Burlington, was inspired by Inigo Jones, as well as by Palladio. In a 1763 depiction of the earl by George Knapton, Jones's bust is visible at left; the book is Kent's *Designs of Inigo Jones*.

continued on page 38

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Chiswick House—Polishing a Family Jewel

continued from page 34

tertain such luminaries as Sheridan and Charles James Fox.

It was at this time that what was left of the Jacobean building was pulled down. John White was employed to build two wings to provide living accommodations for what eventually became a place of constant entertainment. However, the wings by White were razed in 1952.

In 1811 the sixth duke succeeded to the title, and Chiswick House was an ideal place for him to indulge his love of building, gardening and entertaining. Queen Victoria, Prince Albert, two emperors of Russia and the king of Prussia were among his guests.

The death of the sixth duke in 1858 marked a turn in Chiswick House's fortunes. It was let to a series of tenants, including the marquess of Bute, the duchess of Sutherland and the Prince of Wales, later Edward VII. The prince used it as a summer playground for his children.

In 1892 many of the paintings, furnishings and books were moved to Devonshire House and later to Chatsworth, where they remain, except for a number of paintings that went to the National Gallery. Much of the statuary also went to Chatsworth, where it can be seen today in a similar leafy setting as that which surrounded it at Chiswick House.

For a short time the house became a private lunatic asylum. The story is told that my grandmother, walking in the garden, was asked by a member of the staff what she was doing there, and on replying that she was the duchess of Devonshire and had every right to be there, she was assumed to be an inmate and taken inside. She and my grandfather used to give breakfast parties during the summer up until 1914. My only recollection of Chiswick House while it still belonged to my family is of being taken there as a small boy to watch the boat race from that part of the course called Duke's Meadows, which adjoined the garden.

In 1929 my grandfather sold the villa and its garden to Middlesex County Council. The local council leased the garden and turned it into a public park. The villa fell on evil days. It was unoccupied, and with the passing of time, dry rot took hold. It might well have been lost for good had it not been for a visit from Queen Mary during the war. Horrified by what she saw, she was responsible for the then-Ministry of Public Building and Works halting the spread of dry rot. More could not be done during the war, but without Her Majesty's intervention the building would have been beyond repair.

After the war the ministry, now the Department of the Environment, undertook extensive restoration. The villa has been skillfully restored, if not to all its glory, to a building Lord Burlington would have recognized and been proud of. The paintings in the rotunda have been returned from Chatsworth, but the place remains sadly empty, as many of the furnishings are at Chatsworth House.

Recently the London Borough of Hounslow became responsible for the gardens and has shown an encouraging interest in restoring them to their former glory. The Chiswick House Friends is also active in helping to bring back the garden and refurbish it. If these trends continue, Chiswick House should once again, by the end of the century, be a fitting memorial to its founder.□

My only recollection of Chiswick House while it still belonged to my family is of being taken there as a small boy to watch the boat race.



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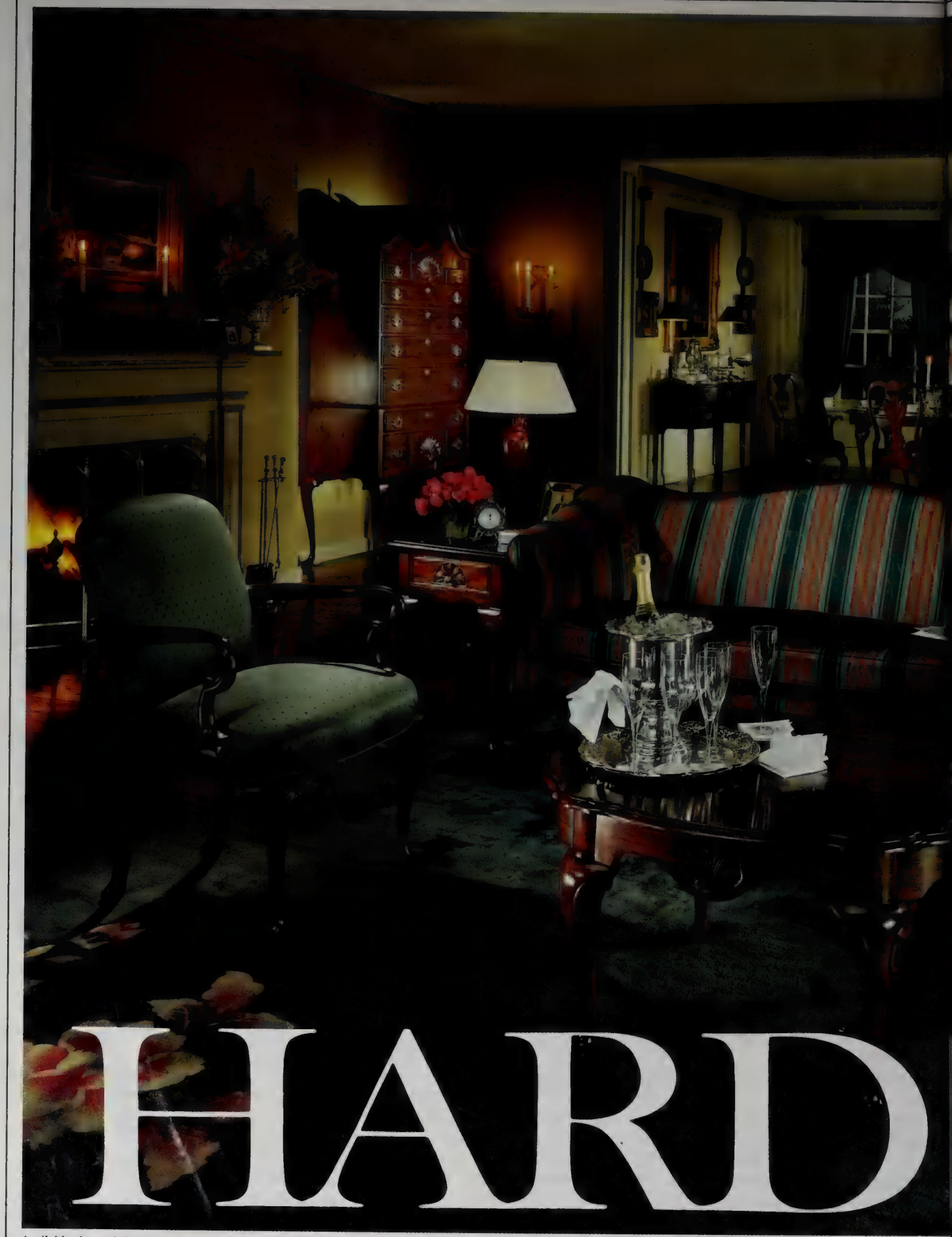
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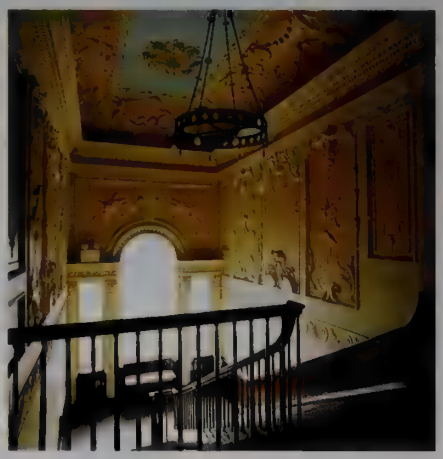
HEIGHTS OF ROCOCO

The Legacy of Ireland's Stuccodores

By Nicholas Fox Weber







PHOTOGRAPHY SIMON BROWN

THE ST. STEPHEN'S Green area in Dublin is rich with history. Its eighteenth-century houses are suitably grand and imposing. From the outside these edifices are thoroughly correct Georgian affairs: rigid and formal, their stony façades paeans to rules and regulations. But walk through the door and these buildings are like proper gentlemen and ladies who have cast off their waistcoats and bonnets and are partying merrily. The style is carefully honed, but the mood is one of sheer abandon. The atmosphere is not just euphoric—it's outrageous.

Consider the great somber-exteriored house that is No. 86 St. Stephen's Green. The imposing house—which has long been part of University College—was where the renowned Victorian John Henry Newman was rector between 1853 and 1859, Gerard Manley Hopkins was professor of Greek between 1884 and 1889, and James Joyce was a student between 1899 and 1902. Its staircase walls and ceiling are covered with horns and fiddles, birds and flowers, all crafted in white stucco that renders them astoundingly real. Set against a rich mélange of blue, green and peach, these soaring forms are linked by a frenzy of scrollwork and garlands.

There is symmetry, and the reliefs artfully match one another. The artist's object was clearly neither to intimidate nor to calm, but to offer the viewer as much variety and amusement as possible. If there is any dynamic pattern with which leaves can hang from a rosette, he has thought of it. In the



The artistry of 18th-century Irish plasterwork is evident in the imposing buildings in St. Stephen's Green in Dublin. TOP LEFT: Michael Stapleton created the Sphinxes and ribbons in the ladies' drawing room at the University Club around 1777. TOP CENTER AND RIGHT: In 1765–6, Robert West decorated the walls of the Newman House at University College.

ABOVE: At the Georgian mansion that serves as part of the headquarters of the Irish Permanent Building Society, the vaulted ceiling is covered with cherubs, scrolls and garlands done by Robert and John West in 1760.

continued on page 46

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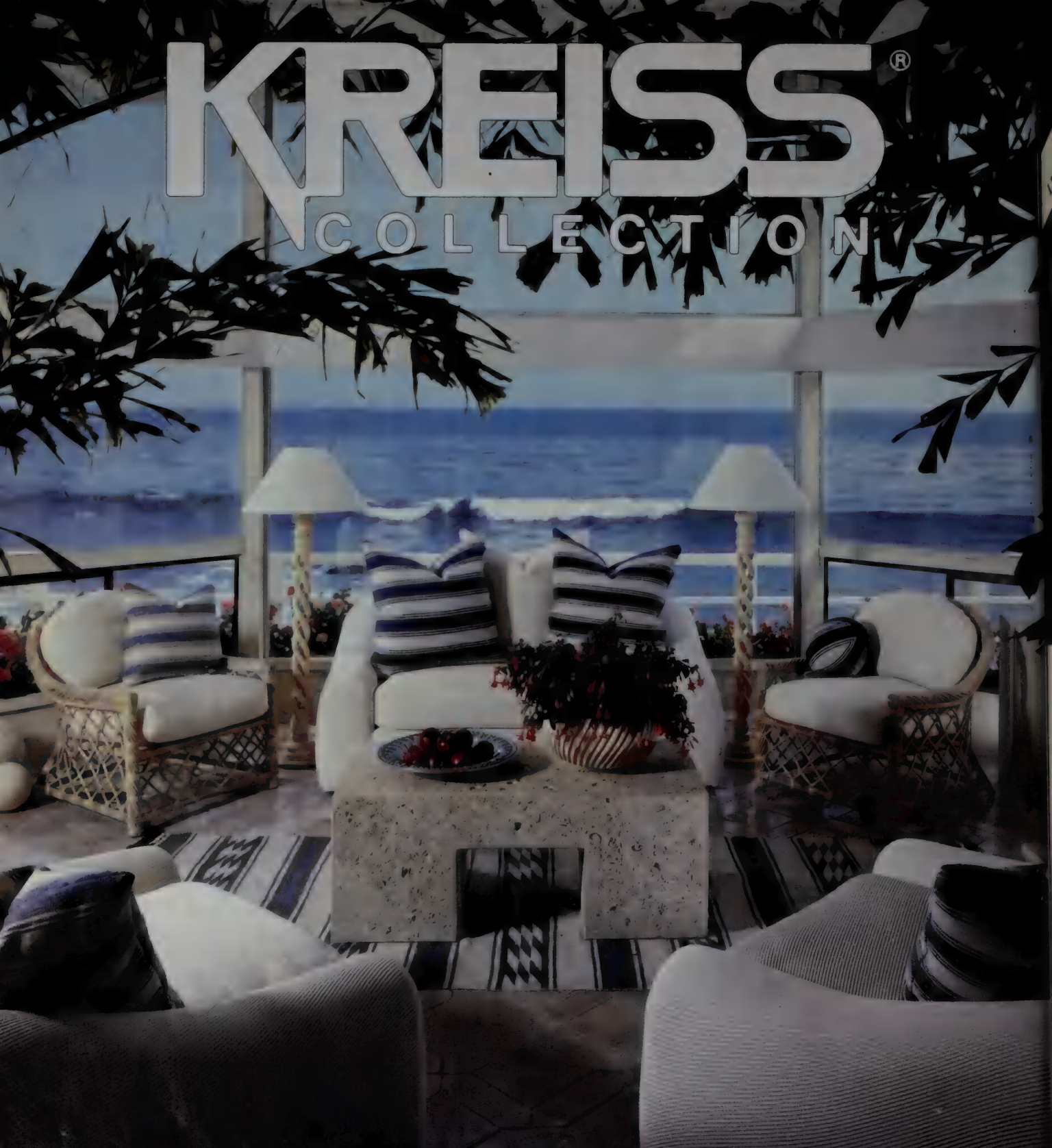
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The Legacy of Ireland's Stuccodores
continued from page 42

wall reliefs, large birds peck playfully at their chirping babies. Where a French horn, trumpet, fiddle, bow, and a bit of sheet music all cross one another in perfect clarity, one expects to hear Handel in the air.

The artist was a man named Robert West, Ireland's best-known native stuccodore. He worked at No. 86 in 1765–6. Before his time, the masters of his profession were mostly Italians who had been trained in their homeland. Working in stucco, they were practicing a building trade that goes back to the ancient world. Vitruvius gave recipes for stucco—basically a blend of lime, sand, water, marble dust and gypsum—and it was used throughout medieval times, as a protective coating for the building structure and as a base for wall painting.

In the early eighteenth century stucco had come to have a new role in the embellishment of interiors. Working mostly on scaffoldings, a new breed of stuccodores had refined their craft through the development of wooden and metal armatures around which they modeled their material, and of molds that they pressed onto the wall. These molds—cast from plaster models—were soaped within so that they could easily be removed. Timing was of the essence; the material had to remain wet and pliant while it was being worked, and then harden soon after. So to the usual paste the eighteenth-century stuccodores added their own ingredients—milk, curd, beer, wine or marshmallow-root powder—to retard the binding just long enough. No matter what, they had to be quick.







LEFT: In a relief at the Stephen's Green Club that was probably executed by the Francini brothers circa 1756, a frame sets off figures based on Ovid's story of Juno's transformation of Antigone. BELOW LEFT AND BOTTOM: No. 20 Lower Dominick Street was Robert West's own residence. Ireland's greatest native stuccodore created the busts emerging from swirling scrollwork and the detailed birds in 1758.

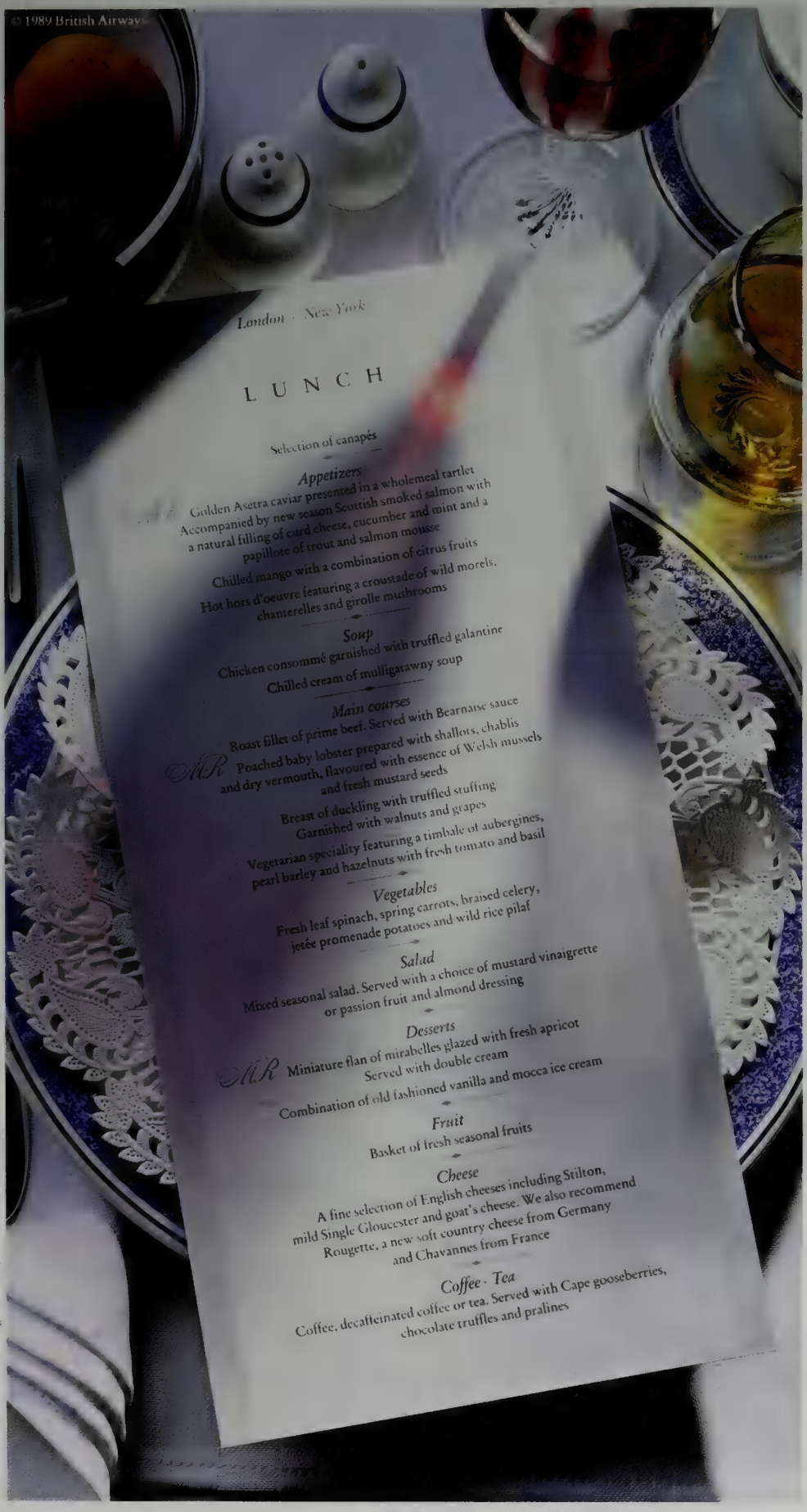
Robert West had brought to their craft what Irish culture offers at its best: warmth, lightness and humor. His stucco comes in part from the plasterwork tradition established in London and on the Continent, but there is also something very Irish about it.

West's reliefs have the intensity and animation of the *Book of Kells*, the vibrant illuminated manuscript housed at Trinity College Library, only a short walk from St. Stephen's Green. The sort of intertwining that was tensely knotted in those pages painstakingly labored over by medieval monks was given a light touch by Robert West. His designs are still intricate, but here they are more open, with large empty spaces as well as areas of complexity.

If you turn left rather than go upstairs at No. 86, you enter a drawing room with a ceiling by West as light and graceful as a summer garden. One of its motifs, a vinelike form with buds, is so modern in tone that it resembles designs that Georg Jensen put into silver over a century later.

Upstairs at No. 86 there are three more West ceilings, related yet distinct. One is blue and white, with

continued on page 50



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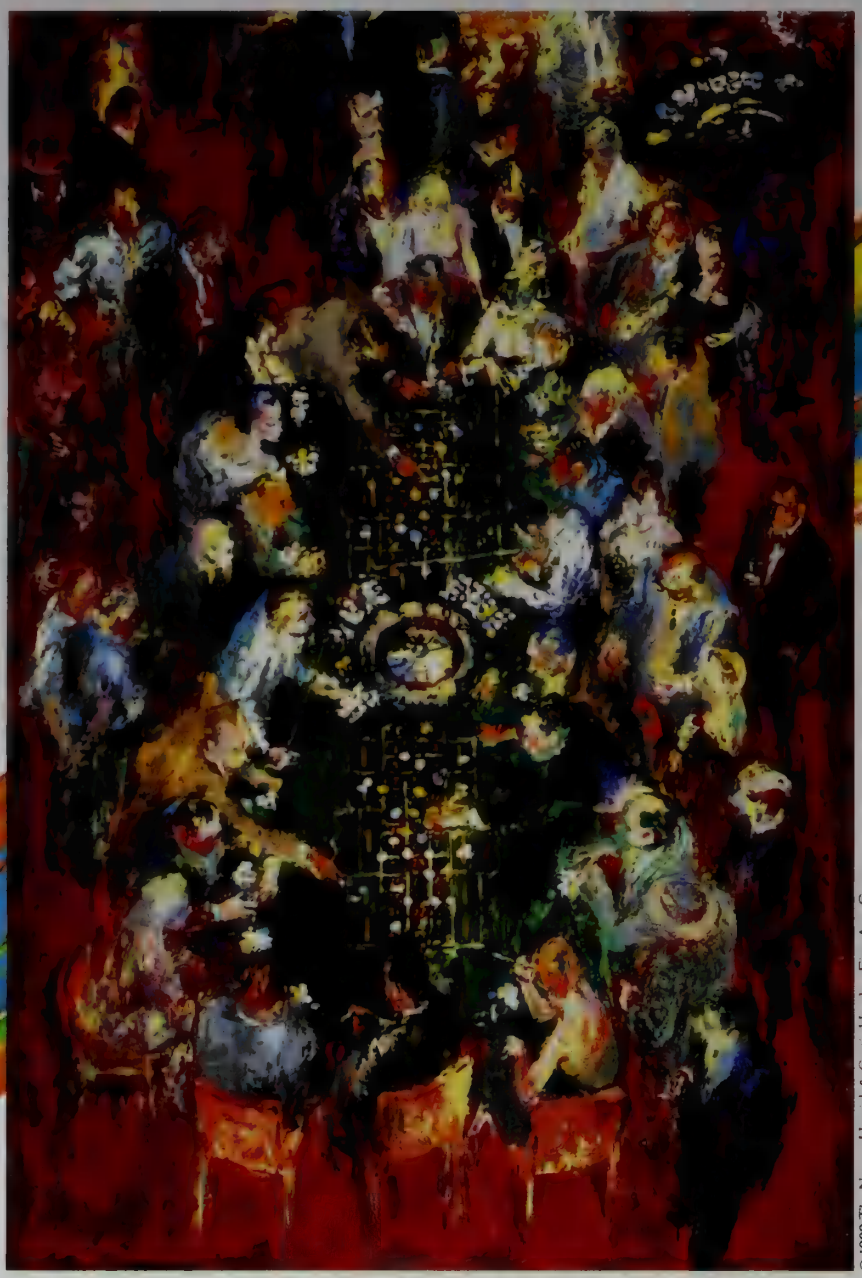
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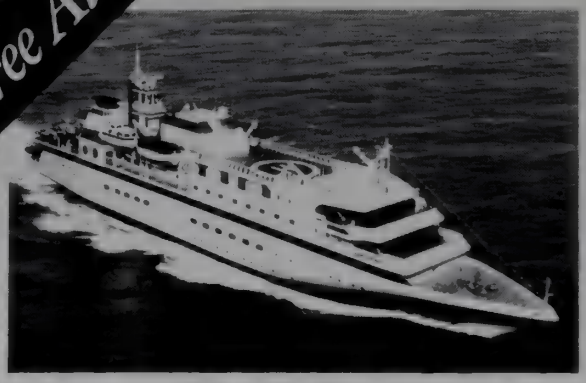
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The Legacy of Ireland's Stuccodores
continued from page 46

birds kissing and fruit cascading from bulging cornucopias. White floral wreaths and vine leaves weave gracefully against the pale sky blue. In answer to that color system, the molding from which this ceiling seems to rise is an ornate white design dotted with blue roses. In the field of the ceiling, horns of plenty alternate with Grecian urns full of flowers, and more fantastic birds soar.

Stucco overhead connects tellingly to the life that takes place underneath. Not far from No. 86 is Iveagh House, which was constructed in 1736 as an Episcopal bishop's mansion and rebuilt in 1866 by a scion of the Guinness family. The wispy branches of the 1766 stucco ceiling of its music room have the flow and grace of chamber music; the adjacent friezes suggest a fuller orchestra at play. Today, Iveagh House is the headquarters of the Irish government's Department of Foreign Affairs, and key treaties are periodically signed on a splendid inlaid Louis XV writing table below that ceiling.

The setting could not better fit the nuances of high diplomacy. The asymmetrical yet balanced ceiling is full of give and take, delicacy and the alternation of complexity with space. The result is a room that imparts the necessary dignity to the ceremony, and that echoes the mental process that takes place in preparation for it.

If you cross St. Stephen's Green, you might land at the Stephen's Green Club. Built circa 1725, it is filled with plasterwork thought to have been later done by the two Francini brothers, who were born in Mendrisio (near Lugano) and apprenticed in England in the 1720s before moving to Ireland, where they worked for decades. The Francini brothers based many of their designs on Cesare Ripa's *Iconologia*, on paintings by Antonio Tempesta and Poussin, and other historical sources.

A panel on the staircase landing of the Stephen's Green Club shows an astoundingly surreal image of a creature with muscular human legs beneath the gigantic body of a bird looking back at the godlike creature transforming it. Especially when seen in combination with the mask faces in the ornament that frames it, this image—based on Juno's transformation of Antigone as described by Ovid—would have given Freud plenty to wonder about.

Just a few houses away, at No. 17, is the University Club, where Michael Stapleton did the stucco work around 1777. Stapleton was another native Irishman whose highly ornamental work has tremendous grace and lightness. The ceilings' ovals and shell-like forms perfectly balance one another. The billiard room is crowned with a ceiling characterized by precise and refined angles, and the ladies' drawing room has the motif of ribbons added to the unusual decorative filigree, and alcoves roofed with fan forms that are the essence of ladies (as defined in the eighteenth century) gracefully reclining.

On its east side, No. 56 St. Stephen's Green has plasterwork done in 1760 by Robert West and his brother John. In the grand "saloon" that overlooks the park, the cornucopias spill forth with flowers as well as fruit. The stucco flower arrangements that come out of Grecian urn forms are complex still lifes; the frieze is charged with birds. Today, this Georgian mansion is part of the headquarters of the Irish Permanent Building Society. It's a little bit as if the Frick had been taken over by a savings and loan company, but fortunately they respect what they have.

The saloon is now the managing director's office, and to get there, one mounts a staircase that shows just how much sheer joy can be packed into a modest-scale barrel vault. Some of the birds stand on rigid legs, their talons steady on wonderfully meaningless Rococo swirls.

The sheer bravura of such birds reaches its apogee above the staircase that Robert West made in 1758 for his own residence at No. 20 Lower Dominick Street. Whether they sit atop elaborate pediments or swoop from grape arbors, their lifelikeness, and the quality of their rendering, takes them out of the tradition of decorative plasterwork and into the arena of great sculpture. Here, cornucopias overflow; musical instruments abound beneath arrangements of fruit and flowers; and human figure busts emerge from swirling scrollwork. Purely decorative motifs have been lifted off of their normal position flat against the wall so that now they spill out over cornices with the sheer abandon of a Frank Stella relief. But this reckless unraveling is in a highly ordered, refined and exquisitely crafted eighteenth-century form.

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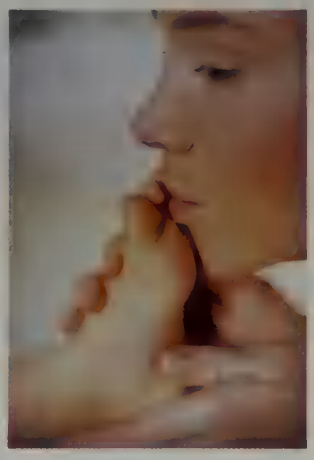
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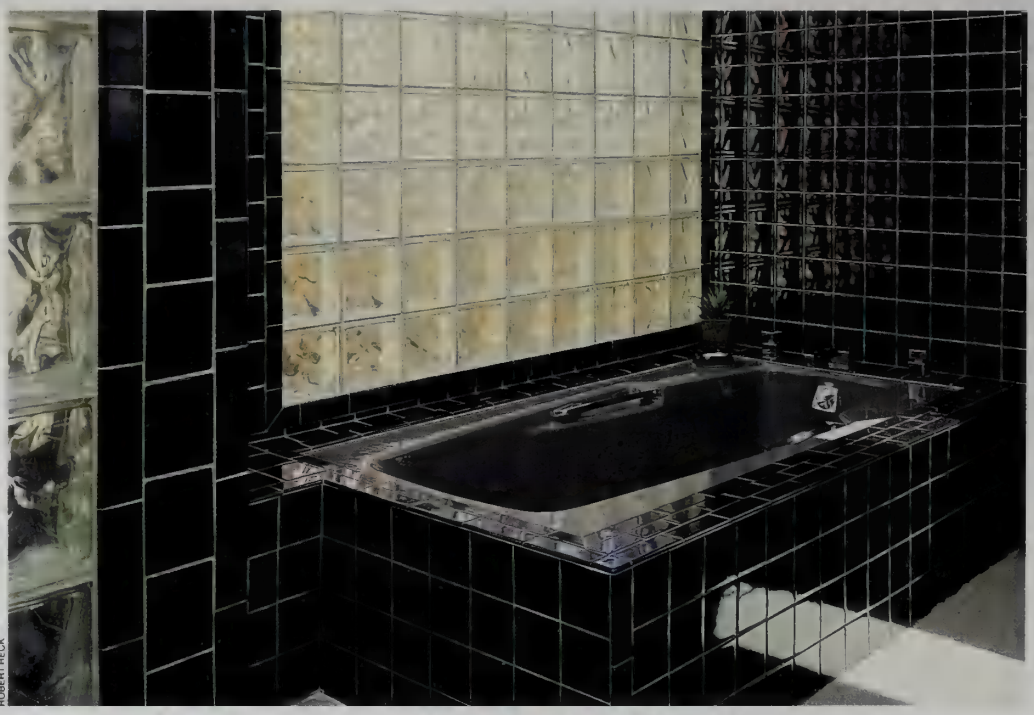


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Michael Graves, Princeton: "Of all parts of the house, Americans are used to small, pragmatic baths. But more and more, we're discovering how wonderful baths can be. Up until now, we haven't had the European traditions of the freestanding tub or the chaise longue. Josef Hoffmann designed a bath in the Palais Stoclet in Brussels where he did all the furniture, the woman's vanity, and so forth. It impressed me because it was a space large enough for the chaise longue, a place to relax before going to bed or out for the day. I like the experience of the bath to be a natural one: I prefer a good old towel and the opulent, natural demeanor of the baths of the 1920s and 30s rather than the spirit-of-the-moment, high-tech style. I don't like odd shapes and colors that you don't want to put your hand on. The mythology and character of water have to do with the ritual of cleansing, and it's nice to express that. At the very least, it can be done in the selection of the tile and the color of paint. The bath has the impact of brightening your day. Yet I have a friend who bathed only at night with a sin-

ABOVE: "My own bath has turn-of-the-century French sinks," says Michael Graves of his Princeton, New Jersey, residence. "There's something very natural about standing at them with a place to put your feet. However, they're not generous enough on the sides, so I'm now designing a table to go in between." French doors open to the spacious room, and skylights over the tub and basin area add natural light. RIGHT: For a house that Antoine Predock designed near Santa Fe, "the bath is a sub-oasis in the desert," he says. A relationship is made to the outdoors through a large window of glass block. "It creates a kind of fly's-eye, multiple aperture of the desert view."



ROBERT RECK

continued on page 60

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continued from page 58



BILLY CUNNINGHAM

gle candle. It transformed the room from a space to wake up to in the morning into a place to relax and calm down at night—and you thought it was a totally different room. Now I have the opportunity to do a rather ideal bath. It's for a summer house, and it has separate components: a large shower, a generous-size separate tub. There is a certain luxury to opening up a bath to the outside. That opportunity is rare and depends on the budget, the climate and the space. In this case, French doors lead to an outside garden, and there will be a shower there as well. It will be a tranquil place for a private moment."



BILLY CUNNINGHAM



JEREMIAH SULLIVAN

Antoine Predock, Albuquerque: "The ritual of bathing goes back to Roman and Japanese traditions, and our Western American culture tends to overlook that quiet essence of the bath. The social aspect was important in ancient Rome, and in Japan the emphasis was on ritualistic cleansing—the sequence of scrubbing, plunging and allowing the film of residue to flow off the top of the water. Those are the traditions that can be called upon. In terms of the spirit of the place, I think it's most important that the contemporary bath be visually calm, a place of respite in the home. For the master bath in a house I designed near Santa Fe, the north light and the view were factors in the design. A large glass-block window allowed for a soft, diffused glow of daylight while providing privacy. Another window in the bath adds the punctuation of a view. I really like having

ABOVE LEFT AND ABOVE: "The tub is big enough for two people, for sitting, soaking, watching television, generally relaxing," says Edward Knowles of the luxurious oval tub in the master bath of a Manhattan apartment he designed. Walls and floors are surfaced in chocolate-colored travertine marble. LEFT: San Diego architect Rob Wellington Quigley's own bath is a small space in an urban apartment. "It's so small that I treated the shower as part of the bathroom space to get a sense of openness," he says. The bathroom walls are of slate tile; shower floor of granite; flooring of industrial rubber mat.

continued on page 62



Shown above: "French Quarters," a traditional design. "Monogram" built-in appliances by General Electric.

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views out of the bath—it enhances the aspect of the ritual and the experience of bathing. I used black tile to create a quiet contrast to the desert light. I'm more interested in the simplest statement and including ambient light, so I tend toward a minimalist approach to materials, but there is a wealth of new ones to choose from. I like some of the European accessories with new finishes and configurations of faucets and handles, but today's emphasis on new bath materials and products tends to make flash the message, not the ritual of the bath."

Edward F. Knowles, New York: "The Victorian attitude about closeting away the bath is giving way, and the clinical attitude is also losing its appeal. The bath is not a laboratory, so we needn't restrict similar functions to one space—like showering in the tub. I belong to an athletic club where the sauna/Jacuzzi/steam area is one that you enjoy and welcome going to, and in the same way, I believe that the bath in the home can be an enjoyable space. Other cultures have different ideas about the bath, and it's important to create a delightful space in the way the Romans did. We've also learned from the Japanese that the bath is a place to relax. Lighting can be an important aspect, too. Of course, you need good light in some areas, but the total space doesn't have to be clinically lit. It can also be subtle and mysterious. It can be a brightly lit daytime space and a mysterious nighttime space. In a bath I recently completed in Manhattan, the residents shared these ideas. The room is all chocolate-colored travertine with warm ash wood details. It features one main ceremonial space where you step up to a large oval tub. There's a separate shower/steam room—all of the same dark travertine—that's like stepping into a chocolate box. We've also brought music into the space, and it's always full of plants and flowers."

Rob Wellington Quigley, San Diego: "It's hard to generalize about bathroom design. In my own experience, I have one client now who wants a luxurious bath, yet in many of the grander homes I've designed, the clients have felt the bath is where they want to spend the least money and where they feel they want to spend the least time. It's a chal-

BELOW LEFT: "This bath is a cross between an ancient tub room, or Roman *caldarium*, and a cosmic chapel with a ceiling painted with stars and astrological symbols," says New Yorker Alexander Gorlin of the master bath in his design of Richard Ekstract's Hamptons house. BELOW: Charles Moore's 6′ x 6′ skylit shower in his Austin residence. "I love big showers—otherwise I feel like I'm trapped in a coffin," he says. The back wall is galvanized steel; the sliding door opens to the bedroom. "I like the army barracks simplicity."



ALEC MARSHALL



STEVEN BROOKE

continued on page 64

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continued from page 62

lenge to have these two design extremes. I'm most intrigued about bringing a sense of light and air into the bathroom, which is generally a smaller, tighter space. The luxurious elements of a bath are nice, but in the morning most people have little time to draw a bath and enjoy it. That's why the shower is such an important part of the design challenge. To me it's the most important part of the bathroom. It's the way you're introduced to the day, and the experience can be enhanced through light and space. My own bath is an incredibly small space in an urban San Diego apartment. I included a window in the shower, trying to make the shower itself part of the inhabitable space. The window opens to a small garden with an orange tree. Soon we'll be able to reach out and pick an orange for breakfast. Also, I've cut back on the small paraphernalia that clutters the traditional space. For instance, the toiletry storage in my bath is all in one cabinet with only one door to open. That makes it easy to find things."

Alexander Gorlin, New York: "What inspired me is what Philip Johnson taught about the goal of architecture. It goes something like this: 'If you can make architecture out of an outhouse, then you can really make architecture.' What I think is most important in bath design is a sense of fantasy and fun. In the modern movement, with its emphasis on function, bathroom design has become formulated to a single room—usually five feet by eight feet—combining all functions. Recently there has been a move toward dividing the areas of function and, especially, elaborating and separating the tub area. That area can be a sensual cocoon of pleasure. The idea goes back to the ancient Roman baths. For the Ekstract residence in the Hamptons, I elaborated on this Roman concept, putting the tub in a separate pavilion. Within the pavilion, you walk up two steps to the tub. The house is Tuscan-style with classical themes throughout, and in this master bath there's a bust of Dionysus in a niche. Actually, the bath pavilion is in a classical, towerlike belvedere. It's the climax of the whole house, the last pavilion in a series of pavilions that offers the best views from the house."

Charles W. Moore, Austin: "My doctoral thesis was on water. I like the sound of water, the delight in water and the wonderful ritual of bathing. Also, one set of questions in my book *The Place of Houses* was about the bath. Should bathing be private? in the dark? in the open? a social occasion? Bathing is generally private in our society, but in California there's the tradition of the hot tub. People differ greatly about the bathing experience. Personally, I'm claustrophobic and I love big spaces, big baths, big showers. I'd settle for a minimum four-by-four-foot shower, but six feet by six feet is even better, and my own shower is this dimension. This bathroom was a remodel, so I kept the standard toilet; I don't think the fancy ones work that well. The only luxury I allowed myself was a stainless-steel sink with faucets and handles that are a bit fancier—they're black. The shower has duckboards on the floor, corrugated steel walls and a wonderful large shower head retrieved from a nineteenth-century Atlanta house. I added the shower room onto the bath, and it has a skylight and a sliding glass door that also helps to light the bedroom. The only drawback is the sound when acorns fall and squirrels skitter across the skylight. I used to try to talk clients into elaborate baths. But now I feel more comfortable with stainless steel or galvanized metal. I'm not against marble, it's just that I have so much fun making something out of the cheap materials. Anyone can make something nice out of marble. Maybe having grown up in the Depression, I now take pleasure in the astringency—a perverse delight in very simple materials." △



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ROBERT A. M. STERN
NEW INTERPRETATION OF THE SHINGLE STYLE ON LONG ISLAND

TEXT BY KURT ANDERSEN

PHOTOGRAPHY BY STEVEN BROOKE



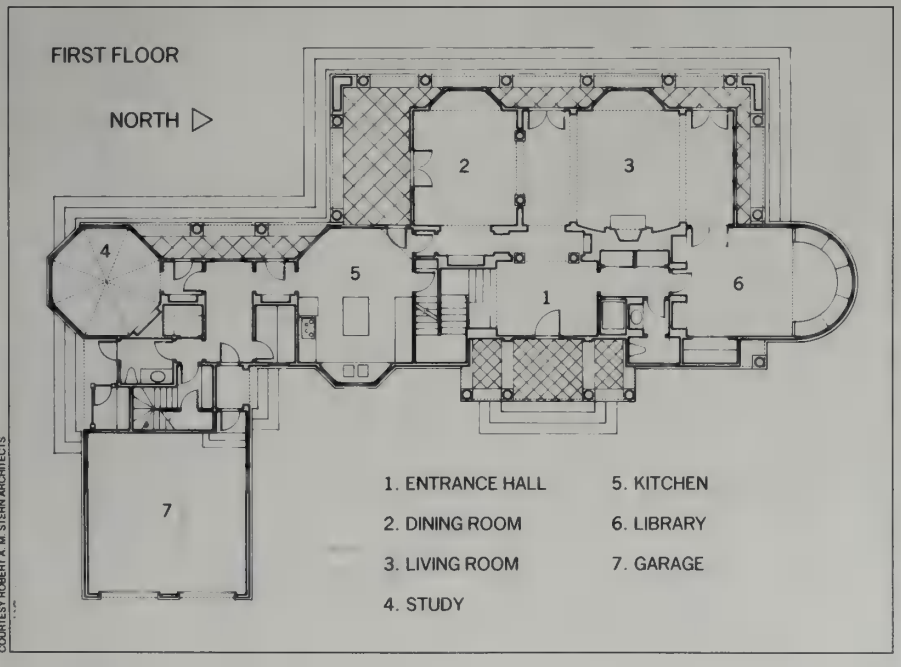
"The picturesque massing of gambrel roof, dormer windows and projecting bays is used in combination with more formal classical elements such as a stylobate base, Tuscan columns and full entablatures," explains Robert A. M. Stern of the Shingle Style house he designed for a site on a tributary along the Atlantic shore of eastern Long Island. THESE PAGES: Features of the rear façade include ground-floor columns creating shallow "subsumed" porches and a second-story balcony off the master bedroom. At the corner, right, is a lighthouselike tower. INSET OPPOSITE: A drive lined with swamp red oaks leads to the house, and a wood spindle fence sets off the entrance court. "The symmetrical placement of windows and chimneys about the gambreled entrance porch stands in counterpoint to the asymmetrical thrust of the larger gambrel behind," says Stern. INSET ABOVE: Inside the tower, a second-story playroom with a conical trussed ceiling has a continuous band of windows for views of the saltwater creek and the ocean beyond.



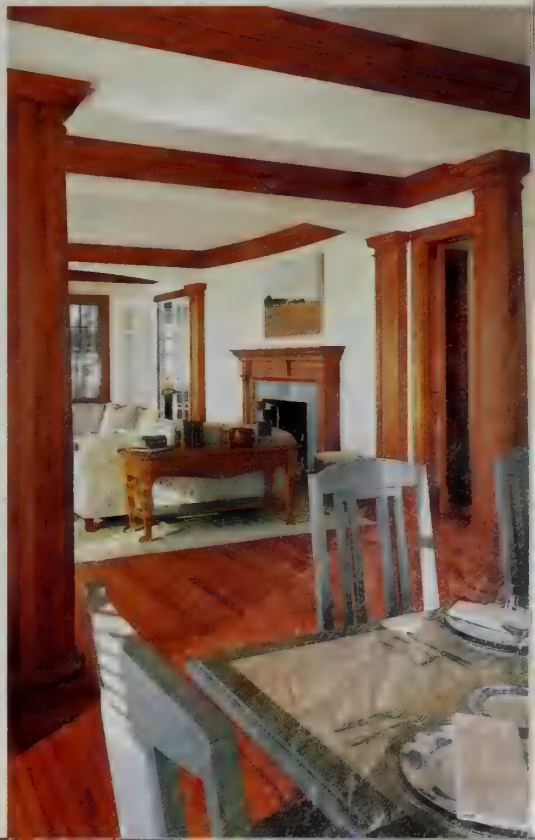
BACK IN THE 1970s, when overt revival of a historical architectural style was still considered radical and witty, Robert A. M. Stern was one of the witty radicals. An important part of his practice involved renovating and recreating old-fashioned houses in the resort towns of eastern Long Island, and he was getting attention as well for a curious new residence in the Connecticut countryside that he teasingly called "a neo-Palladian Regency Art Déco farmhouse."

A dozen years later, now that it seems merely appropriate and even conservative to revive the architectural fashions of other eras, no one is shocked that Robert Stern has, in an eastern Long Island resort town, invented something like his own new mix-and-match revival style—that is, a Neoclassical Dutch Colonial Queen Anne Shingle Style beach cottage. The Stern house is a rich stylistic hybrid, a densely imagined, carefully considered tour of late-nineteenth- and early-twentieth-century American architectural history. Its waterfront site, simple plan and, of course, expansive cedar-shingled roof mark it as Shingle Style; the gambrels are mannerist Dutch Colonial; the gor-





COURTESY ROBERT A. M. STERN ARCHITECTS



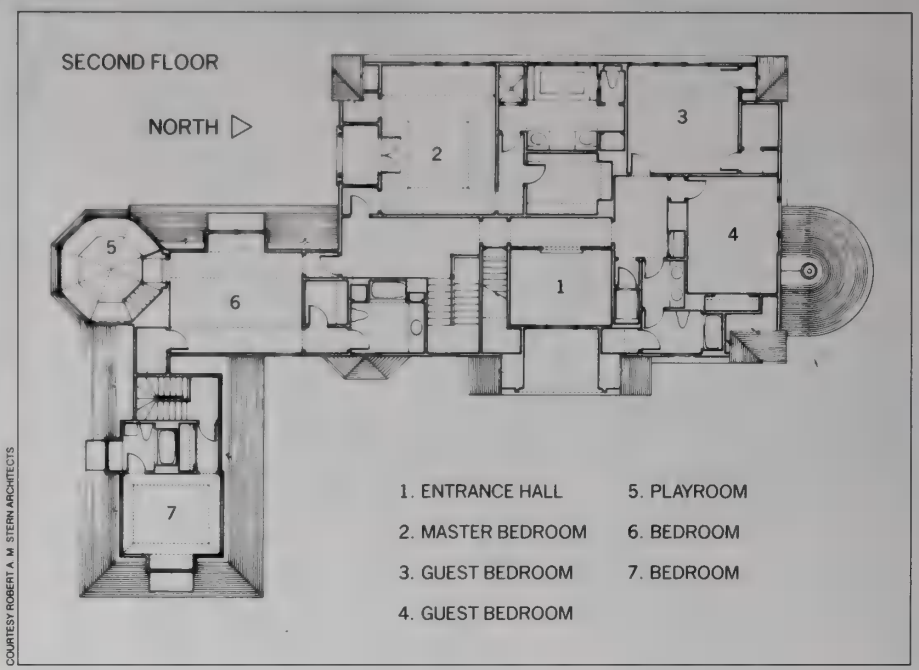
OPPOSITE: The study, with views of the pool, lawn and creek, occupies the first floor of the tower. The handkerchief-domed ceiling has an oculus lit by clerestory windows. Cherry wood table with console for two computer monitors was designed by Robert A. M. Stern Architects. TOP: In the living room and major spaces throughout the house, cherry wood is used as trim for the windows, pilasters and cornices. The fireplace wall, right, is slightly concave to match a bay window opposite it.

ABOVE: The first-floor plan shows the octagonal study, the bay-windowed living and dining rooms, and the horseshoe-shaped library. RIGHT: "Cherry wood pilasters and arched beams separate the living room into three distinct zones, and columns frame the opening from the dining room to the living room, allowing the rooms to be spatially discrete yet visually connected," says project architect Armand LeGardeur. The Craftsman-style furnishings were designed by the architects.



ABOVE: The southwest corner of the house. "Raised above the ground on a rose-red brick base, the house has a traditional palette of weathered red cedar shingles and white-painted wood trim," says Robert A. M. Stern (below). The design of the gazebo, right, echoes the octagonal plan of the tower. RIGHT: The second-floor plan illustrates the disposition of the bedrooms, with octagonal playroom, left.

OPPOSITE: "Entry is through a vaulted porch, asymmetrically located in the east elevation," says Stern. The Tuscan columns support a full entablature and a gambrel-roofed entrance porch with a barrel-vaulted ceiling. The entrance door aligns with doors on the rear façade. "The depth of the house is narrow from east to west to maximize the light and views for the principal rooms," adds the architect.



COURTESY ROBERT A. M. STERN ARCHITECTS

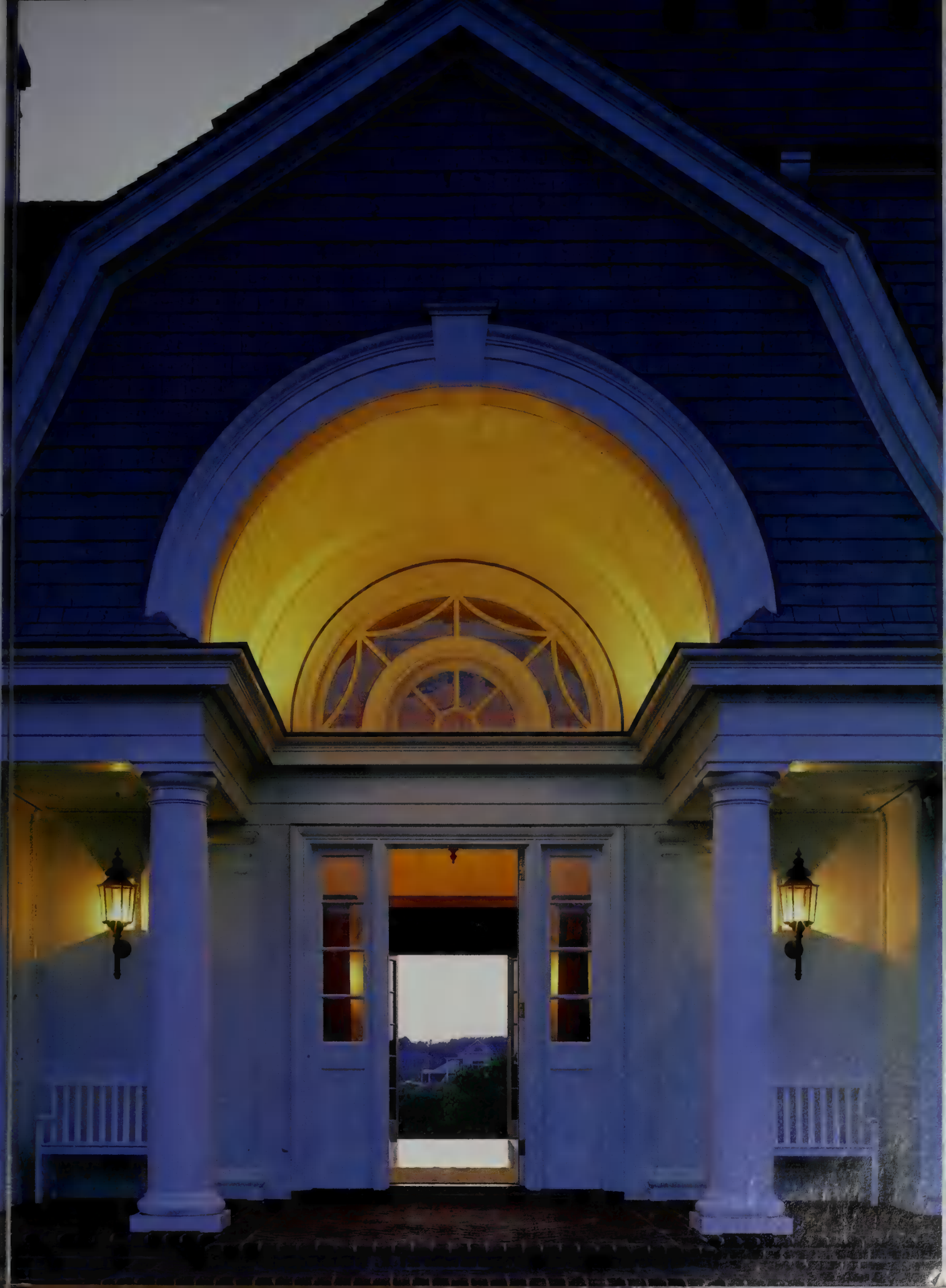


FELICIANO

geous colonnade, full entablature and Palladian window in the rear are distinctly Neoclassical; the overall asymmetry and the whimsies—dentils and Down East–style cutouts on the gables, oval oculi (a Stern trademark) all over the place, the recessed porch off the master bedroom, the wonderful octagonal tower—begin to recall the exuberant, jam-packed Victoriana of the Queen Anne style.

The 6,300-square-foot house, a weekend and summer retreat for an investments executive and his family, is an altogether likable mongrel, a blending of regional vernacular forms that, in its unabashed impurity, seems apt, the kind of all-American house that might have commanded this splendid view of an Atlantic tributary since the late 1880s. It is, moreover, just the sort of nearly grand, slightly quirky, highly tasteful, fluently historicist country house at which Stern excels. If there can be

continued on page 94



DAVID ROCKWOOD
A STEEL-AND-GLASS BAY-FRONT HOUSE IN PORTLAND

TEXT BY DOUGLAS GANTENBEIN
PHOTOGRAPHY BY DICK BUSHER



For a bay-front lot with views of the Columbia River and Mount Hood, Portland architect David Rockwood designed a steel-frame glass house for his parents, Lawrence and Vera Rockwood. "My objective was to maximize the natural light and views, and allow the construction system to be evident in the design of the finished building," explains the architect. OPPOSITE ABOVE: David Rockwood in the central, double-height atrium area with his parents. OPPOSITE: The plan shows the 11½-foot module used throughout. "The atrium both separates and connects the house's northern and southern halves," explains Rockwood.

PORTLAND IS A CITY that knows wood. Since the beginning of the century, architects have chosen to make their mark with the Northwest's vast selection of redwood, cedar, fir and pine.

Not David Rockwood. A young Portland architect, Rockwood has seemingly denied his obvious roots—both cultural and intellectual—in the house he designed for his parents, Lawrence and Vera Rockwood. Built of concrete, glass and steel, with a disciplined grid and a nod toward Le Corbusier, Mies van der Rohe and Louis Kahn, the house stands out amid its informal, earth-tone neighbors like a Brancusi sculpture in a forest of Douglas fir.

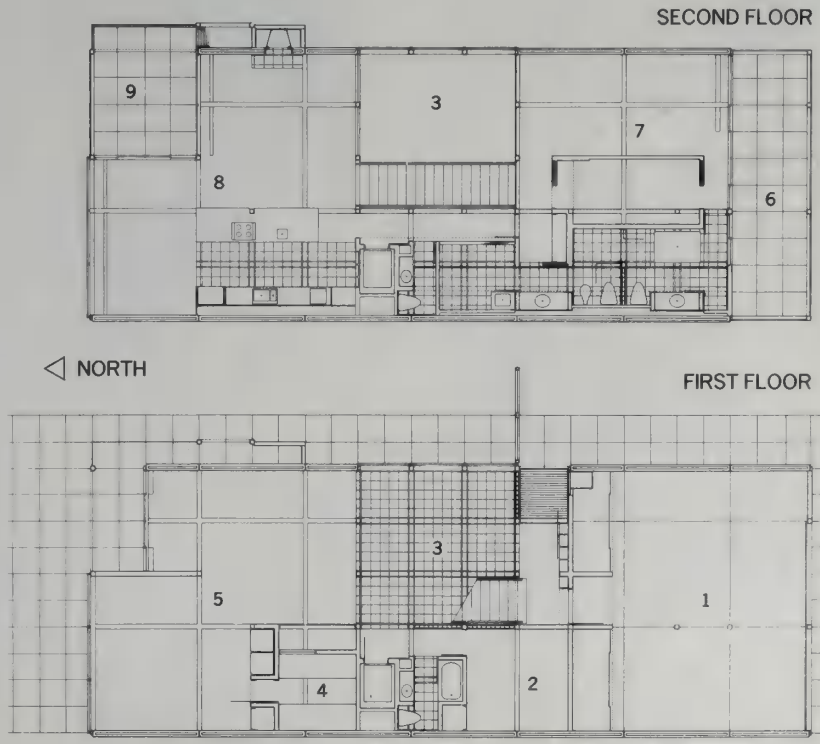
"When people visit we can tell that they've been talking about the house on their way in," says Vera Rockwood. "They usually say something . . . nice. But when they leave they're always so interested in the house. They really like it."

The house sits atop a long embankment of Hayden Bay, near the Columbia River. The completely glazed façade of the house points toward the river, where sailboats make the best of the brisk winds. But the house also opens to the east, toward the white summit of Mount Hood and a morning sun that is always welcome in wet Portland. "Both my wife and I like the out-of-doors," says Lawrence Rockwood. "We wanted to have as much of the outdoors as we could absorb in the house."

From the start, the Rockwoods had



COURTESY DAVID ROCKWOOD ARCHITECT AND ASSOCIATES



1. ENTRANCE/PARKING
2. BEDROOM
3. ATRIUM
4. DARKROOM
5. OFFICE/STUDIO
6. SOUTH TERRACE
7. MASTER SUITE
8. LIVING/KITCHEN/DINING AREA
9. NORTH TERRACE

strong ideas about what they wanted. Both are visually sophisticated; Vera is a talented weaver, while Lawrence is an avid photographer. Raised in southern California and accustomed to the woodsier Northwest style of their adopted city, the Rockwoods nevertheless mentioned the work of Richard Meier, Charles Gwathmey and Richard Neutra as possible models.

At the time, David Rockwood was a graduate student at Princeton, where he held a spot on Michael Graves's staff. But he was beginning to feel qualms about Graves's heavily visual approach to architecture; his thesis had dealt with exploring communication and symbols in architecture, and he was eager to put his ideas into practice. "I was ready for something like this," he recalls. "I had long thought about doing a steel house and utilizing construction principles that were rigorous and explored the articulation of material."

The site made certain demands. The lot is long and narrow and oriented toward the river. In addition, neighborhood covenants require that a house's west side be opaque to ensure privacy along the densely built embankment. "The reason to be here is the view," says David Rockwood. "I wanted to emphasize that. I visited neighboring houses, and it became apparent that it was much better to have the major living space on the second floor to increase the view."

The resulting design is essentially a two-story megaron, with one side of concrete panels pierced by clerestory windows and the other side largely glazed. The house is organized around its dominant feature, a full-height atrium that serves as both living room and entrance hall. Studios for the Rockwoods' work occupy the



The glass-walled living, kitchen and dining areas are placed on the second floor and open to the north terrace to allow for views of the marina, Hayden Bay and the Columbia River beyond. The living spaces are interlinked; kitchen cabinets stop below ceiling height to create an uninterrupted ceiling span and clerestory windows. Darker bands in the carpet express the house's structural grid. Refrigerator from Sub-Zero; Gaggenau stove and oven.







Light from the atrium is diffused throughout the living areas, which are visually continuous.

ABOVE: Facing the living area hearth, the free-standing kitchen counter has a wide granite-topped counter and plastic laminate cabinets. LEFT: From the second-floor master bedroom, the atrium, the living area and the bay beyond can be seen. "The effects of the natural light, the refractions from the glass-block skylight and the shadows cast by the steel frame are all visible here," David Rockwood notes.

OPPOSITE: The north elevation. On the first floor is an office area for Lawrence Rockwood, left, with studio space for his wife; above, the terrace, left, and dining area. "Visually, the basic box volume is an expression of the three-dimensional grid made up of eleven-and-a-half-foot modules, divided into half and quarter submodules," explains the architect.

north end of the first floor. Steps lead to the second floor, where a passageway crosses on one side of the atrium between the kitchen, dining and family area and the sleeping quarters. A top-floor deck, reached by an elevator or steps, offers panoramic views.

Light dominates. In addition to the glazed east and north sides, the two-story atrium is topped with glass blocks. Light from the atrium is diffused throughout the living areas, which are visually continuous and separated only by blinds or the white steel posts of the building frame. "On a gray day—which we have frequently around here—people remark that it's lighter inside than it is outside," says Lawrence Rockwood.

All the spaces in the house are controlled by an eleven-foot-six-inch grid, an overall scheme that is reinforced through the striped patterning of the carpet and the frames for the ceiling lights. "The structural grid gives a certain order and discipline to the project," says David Rockwood.

Yet the house also hints at ambiguity, for portions of the steel structure deviate from the rigid grid. "I wanted to set up a frame of reference but at the same time make small changes," says the architect. "They set up points of interest so there isn't something relentless about the plan."

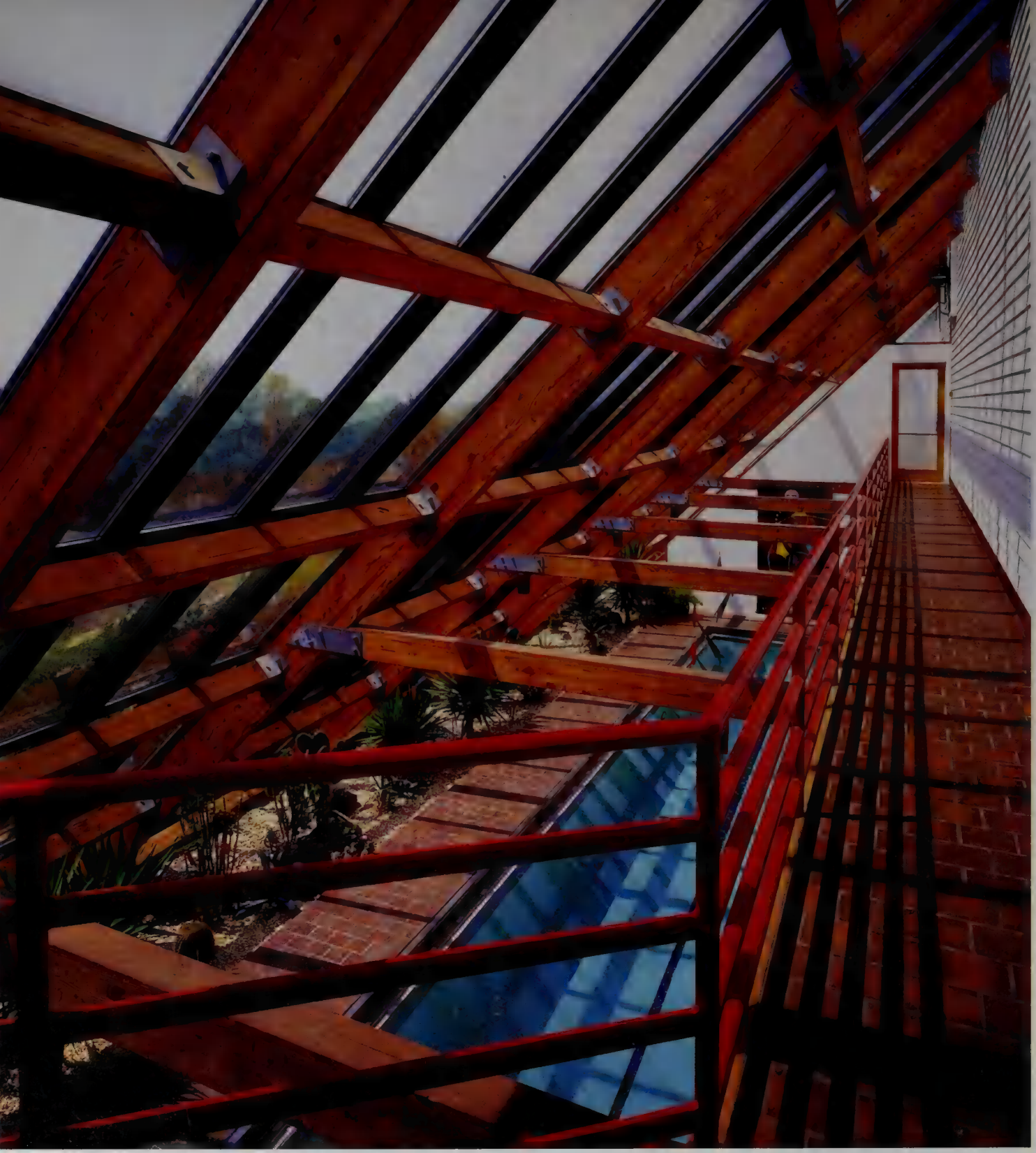
Ambiguity between outdoors and indoors is also a prominent theme. The indoor atrium retains the feel of an outdoor courtyard, which in fact was the architect's original intent for that area. In addition, the interior glass paneling and glass blocks set up elaborate and sometimes deceiving reflections. "The interior spaces change all the time, depending on the light," says Vera Rockwood.

From the outside, the house is evocative of the nautical imagery of Le Corbusier's early work. However, it owes just as much to David Rockwood's longtime interest in Gothic architecture and its blending of structure, symbolism and material. "I think when you bring all those things together a building is much richer," he says.

But Rockwood is not interested in using history as a façade grab bag. "I think that some architects today are very skillful in terms of knowing history from a visual standpoint and making intuitive leaps as far as combining elements is concerned," he says. "But they don't really engage materials and the realities of structure. Those are the realities of architecture that you have to deal with. There's gravity and there's weather and there are seismic forces and there is a necessity for structure. Why not engage these elements in the formal expression of the building?"

The result of this approach is a house that relates well to its setting. In that sense it is a regional house. But in its use of materials, space and light, it is something quite new to the Pacific Northwest. △

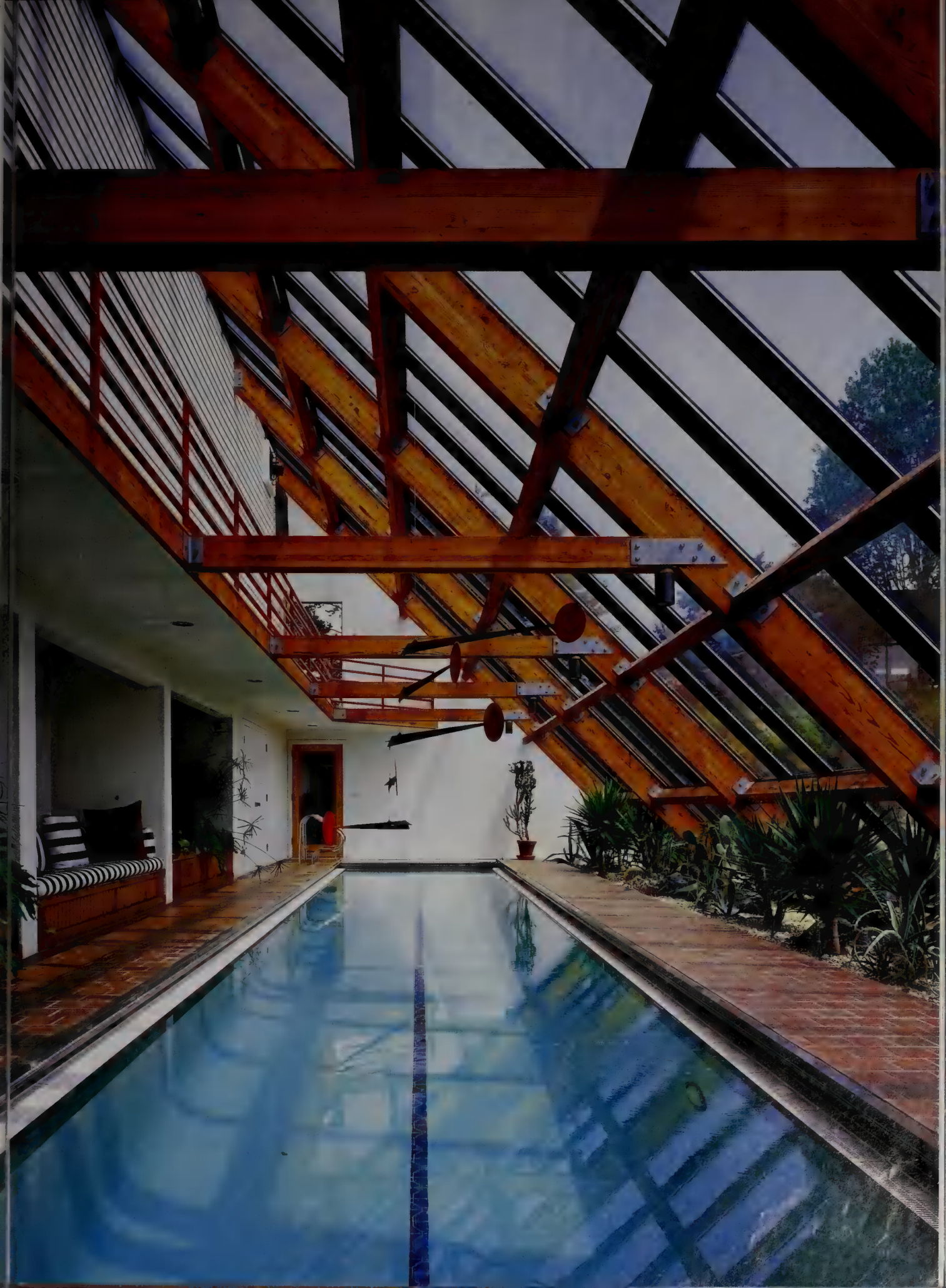




A. ROBERT FAESY, JR.

STRUCTURAL DRAMA FOR A NEW CANAAN POOLHOUSE

PHOTOGRAPHY BY NORMAN MCGRATH





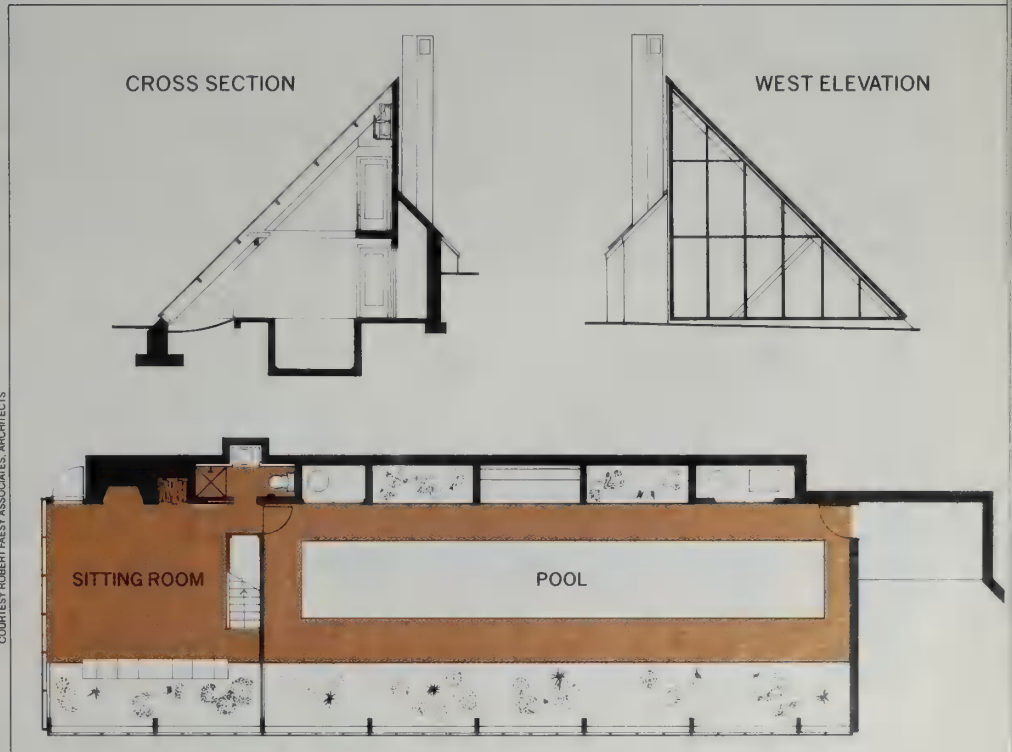
A glass shed roof is the dominant feature of a poolhouse Connecticut architect Robert Faesy, Jr., designed for a hillside site in New Canaan. PRECEDING PAGES, LEFT: An interior balcony with pipe railing faces the angled glass wall and overlooks the 50-foot pool. "The balcony mirrors the linear form of the lap pool and leads to a sitting room," explains Faesy. The right wall is clapboard; flooring throughout is quarry tile. PRECEDING PAGES, RIGHT: "The building shape is emphasized by the repetitive structural members of laminated wood supporting the glass roof," says Faesy. At pool level, the alcoves are for seating and for plants that need moisture and shade. Planted under the glass roof are cactuses and succulents capable of growing in the hot, dry environment. Hanging mobile by Robert Perless. THIS PAGE: The main entrance to the poolhouse is at balcony level via a bridge from the main house. "The solid clapboard wall at the entrance provides privacy and a dramatic sense of entry," adds the architect.





The sun from the south-facing glass wall bathes the interior space in light.

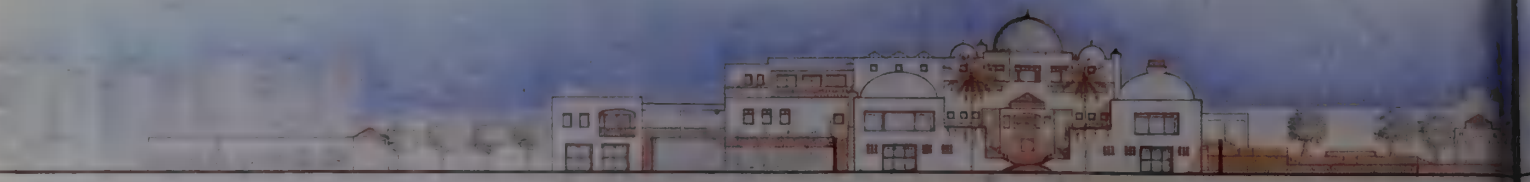
ABOVE: The poolhouse shares a hillside lawn with an outdoor pool. "The building is like a sculptural form cut into the hillside," says Faesy. BELOW: The triangular volume of the interior space and the double circulation levels are revealed in the cross section; the west elevation shows the chimney to the sitting room fireplace projecting from the north wall. "The solid north wall protects the building from north winds as well as emphasizing the simple structural form," says Faesy. The sitting room with fireplace is visible at the west end of the floor plan.



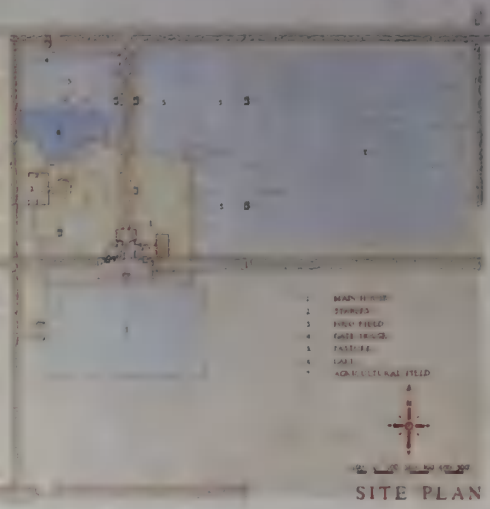
COURTESY ROBERT FAESY ASSOCIATES, ARCHITECTS

DESERT HOUSE

THERMAL, CALIFORNIA



FRONT ELEVATION



SITE PLAN

GROUND FLOOR PLAN

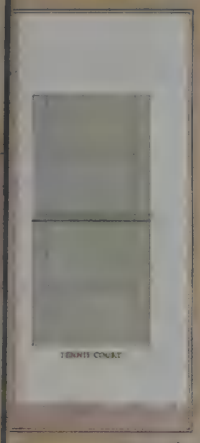


REAR ELEVATION

PROJECT: MARC APPLETON
PLANS FOR A PRODUCER'S DREAM ESTATE



JIM MCHUGH



COURTESY APPLETON, MECHUR & ASSOCIATES

A well-known Hollywood producer asked Marc Appleton of Appleton, Mechur & Associates to design a grand estate for 160 flat, sandy acres south of Palm Springs. For the producer's prized Arabian horses, stables, a show barn, paddocks and pastures were to be included. LEFT: Appleton's plan, front and rear elevations show the overall symmetry of his design scheme for the main residence, which was never executed. "The central copper dome over the master bedroom would have opened up and rotated like an observatory for nighttime views of the starlit sky," explains Appleton. The entrance drive leads to an auto court. At the rear, guesthouses are connected by pergolas to the main house. ABOVE: Appleton in his Venice, California, office with drawings for the courtyard areas. Painting, far wall, by Karen Carson. "The design was inspired by Moorish, Spanish and Mission-style traditions. It was conceived as a picturesque oasis with courtyards, trellises, fountains and enclosed gardens," he says. "This was to be a place to entertain on a grand scale, to recall the romance of Arabian nights—or at least a Hollywood version of them."

ACE ARCHITECTS
HISTORICAL GAMESMANSHIP IN SAN FRANCISCO

TEXT BY JOAN CHATFIELD-TAYLOR
PHOTOGRAPHY BY RUSSELL MACMASTERS

ON A STEEP SLOPE of San Francisco's Telegraph Hill, architects David Weingarten and Lucia Howard have created a building that is simultaneously residence and icon. The structure is a literal expression of many of Postmodernism's favored themes—historical allusions, local references, ornamentations and symbols evoking classical traditions and collective memory—that have been compressed into a tiny space as carefully detailed as a Joseph Cornell box.

On a roughly twenty-by-fifty-five-foot slice of land accessible only by a series of wooden stairways, this duplex apartment building on five levels



COURTESY ACE ARCHITECTS

1 WURSTER AT HOME 2 MOORE AS THE MOON 3 RUINED BUST OF MAYBECK

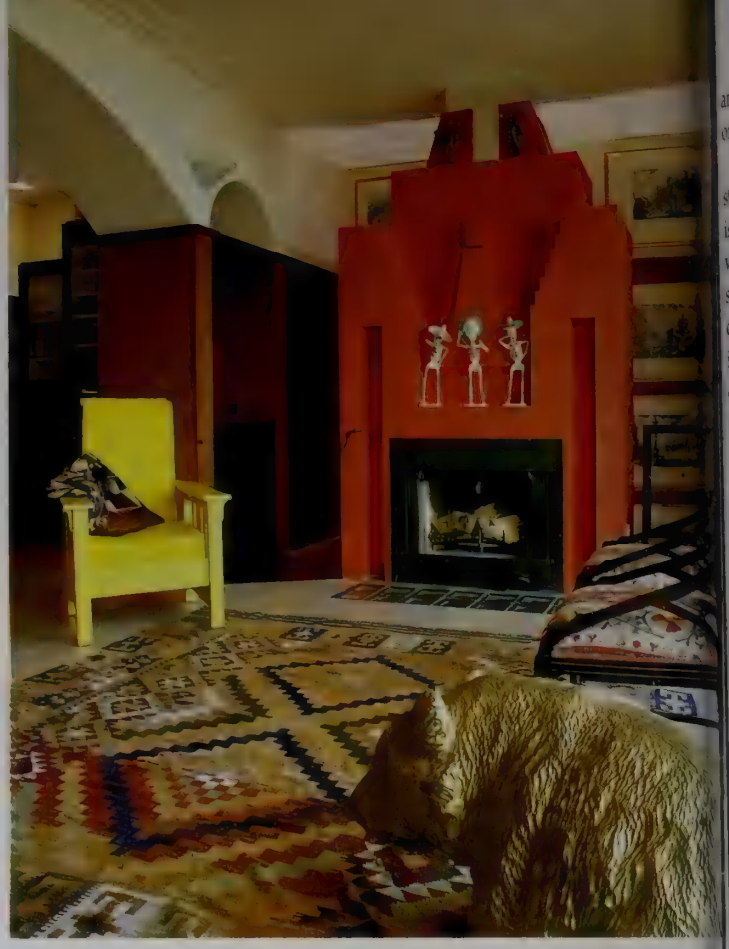
"Ever since Lewis Mumford said there was a Bay Region Style, it has defied definition. In this residence on San Francisco's Telegraph Hill we made up our own interpretation—a composite of three periods," says David Weingarten, partner with Lucia Howard in Ace Architects. ABOVE: Weingarten's fanciful drawing for the façade. LEFT: "The first period is displayed on the right. It's half a façade, an idea from a Bernard Maybeck building. The second period is the section with double hung windows—as if done by William Wurster. Far left, the big fixed windows and no cornice are Bay Region Style à la Charles Moore," says Weingarten, who is Moore's nephew. BELOW: The stair leads to the upper apartment; the glass door is to Weingarten's own residence. OPPOSITE: "David's study is a perfect cube in shape—a favorite of English Palladians," says Howard.











Diversity reigns, with no attempt to mask style contrasts.

does nothing less than illustrate the history of Bay Area architecture.

"The big idea," says Weingarten, "is that it's an archaeology of the Bay Area, like the cities of Troy, with the earliest version on the bottom."

The façade, variously described by the architects as "a group of fragments" and "a collision of styles," combines elements that represent three successive stages in Bay Area architecture. The arched entryway is a reference to Bernard Maybeck, the windows to William Wurster, the exaggerated molding and the angled roofline to Charles Moore, Weingarten's uncle. Inside the house, the conceit is developed further, with each level of the house an interpretation of a different architectural era.

The building, Weingarten says, "is metaphoric, in the sense that each era is built on prior ones." To underscore the metaphor, the creators refer to the levels as "earlier" and "later" rather than "lower" and "upper."

Weingarten's own apartment occupies the first two levels. The lowest, consisting of a bedroom and a terrace, is "the prehistoric floor." Sea horse and clamshell motifs pay tribute to nature-before-architects. Slate, the basic material of Telegraph Hill itself, surfaces the terrace. Inside, a marble floor also suggests an ancient mosaic floor that might be found at Pompeii or Ephesus.

One flight above, and many centuries later, the design shifts to the first period of the Bay Region Style, the years when Maybeck created the Palace of Fine Arts, Julia Morgan designed the buildings at Mills College and Willis Polk produced some of the area's most splendid houses.

An elliptical foyer, painted in mottled blues and silver to duplicate the reflection of city lights on San Francisco Bay, leads to the main room, which serves as living room, kitchen and dining room. For students of art

ABOVE LEFT: A personification of Architecture graces Weingarten's dining area—part of his redwood-paneled living room. The table and chairs are Ace Architects' design, called "Cardinal Rezzonico's dinette." In the niche is a Tang Dynasty–style ceramic house. ABOVE RIGHT: "The living room is a wide arch flanked by two smaller arches inspired by John Soane's library at Wimpole Hall," says Weingarten. "And the fireplace is inspired by a suite of Piranesi engravings describing fanciful Egyptian fireplace surrounds." Papier-mâché figures on the mantel are from Oaxaca. Side chairs are American Gothic Revival. OPPOSITE: The focus of the upper apartment is a two-story gallery open to the music room, above, and dining room, below. Wall relief by Laddie John Dill, left; sculpture by George Segal; painting, right, by Ronald Davis. "This space is a redwood-columned 'aedicula' of the third period of the Bay Region Style penetrating the horizontal volume typical of the second period," explains Weingarten.

and architecture, this space is a memory game of historical allusions.

The freestanding fireplace, constructed of brightly painted plywood, is reminiscent of an Egyptian temple, with the Egyptian fascination with snakes and death spelled out by the cobra motif of the wrought-iron banister to one side and by the display of Mexican papier-mâché skeletons on the mantel.

Other places and other times are evoked by the chairbacks carved and incised to look like animal faces, by a contemporary version of a Baroque table and by the windows that suggest the woodwork of a fine old yacht. Sculptured figures bring their own symbolism to the room. Plaster figures of Architecture and Sculpture flank the door, a giltwood bear paces at the window, and a stone griffin lurks by the fireplace.

While the room is a jumble of classical references worthy of the Piranesi engravings on the wall, it is a single-minded tribute to architect John Soane's library at Wimpole Hall. Soane, a major British, late-eighteenth-century architect, is favored by Postmodernists for his ability to revive classical themes in dramatically lighted spaces.

Weingarten and Howard got their inspiration for the ten-by-ten-by-ten-foot study from other British Palladian architects as well as from various works by Soane. Like Soane, Weingarten collects architectural tidbits; Soane favored fragments of ancient buildings, while Weingarten has filled every available surface with architectural models, ranging from a terra-cotta representation of a Chinese Tang dwelling to Eiffel Tower paperweights. The ceiling is a painting that pays homage directly to Maybeck, Wurster and Moore, by depicting their faces with some of their most important designs.

The upstairs apartment is a dramatic change of pace. The open plan, with its strong horizontal planes, celebrates the International Style and its local variant, the second period of the Bay Region Style. In contrast to Weingarten's apartment, details are minimal. One of the modernists' favorite motifs, painted metal railings evoking ocean liners, both emphasizes the horizontal lines and reinterprets the maritime tradition of the windows one floor below.

A double-height space called an aedicula, with wooden columns and crosspieces that create the effect of a house within a house, breaks the horizontal planes and introduces the architects' reference to the third period of the Bay Region Style. The roofline, with its shedlike appear-

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HUGH NEWELL JACOBSEN

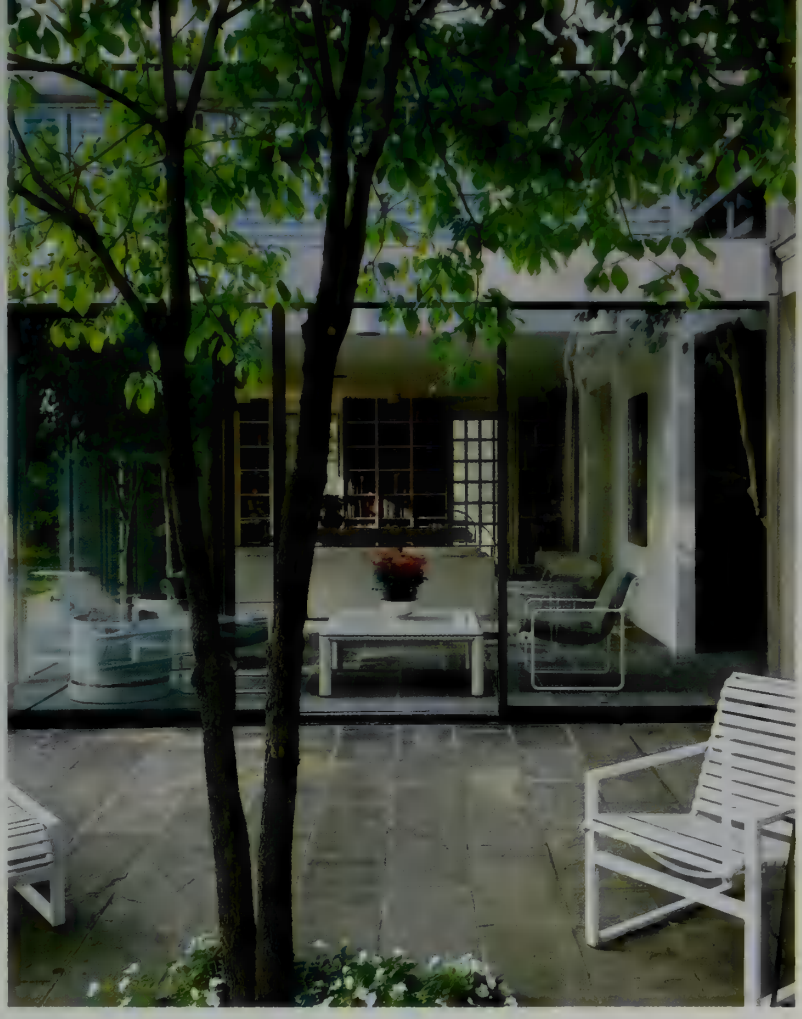
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PHOTOGRAPHY BY JOHN WADSWORTH

ABOVE: Robinson and Jean Baker's Horsehead Farm—a Colonial Revival house in the hunt country of rural Maryland—has been renovated and added to by Washington, D.C., architect Hugh Newell Jacobsen. "The wood-frame, wood-shingle house has horse stables and twelve acres of rolling meadows and woodland," he says. INSET: "The house had a stepped porch with flanking settees," Jacobsen recalls of the original façade. "I raised the grade of the ground to the level of the first floor, giving the house a stone podium that surrounds it and visually stabilizes it. And I gave it floor-length windows on the first floor."

The stone podium, surrounding terraces and solarium addition all provide easy access to the ground-floor rooms.



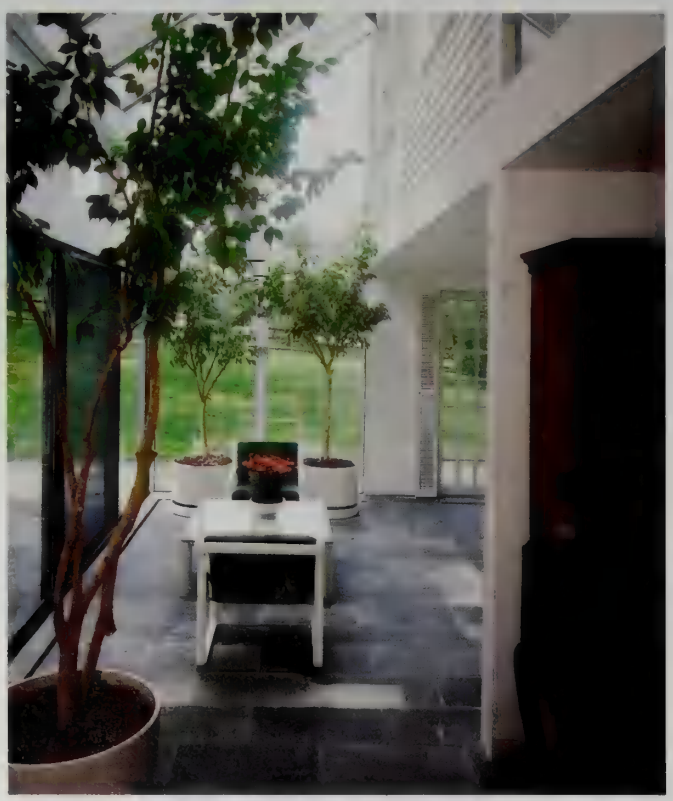


ABOVE: At the rear of the house, Jacobsen added a solarium with sliding glass doors and a floor of Pennsylvania bluestone that is continuous with the outdoor paving. "The rear walls of the living room and entrance hall were removed to expand into the two-story solarium and to allow views of the terrace," says Jacobsen. BELOW: The living room windows slide into side pockets, becoming doors to the podium terrace.





ABOVE: "On the west façade, the podium wraps around the house and blends in with the natural grade to form the terrace of the two-story solarium. Here the new floor-length pocket windows are on both levels," explains Jacobsen. Outdoor furniture by Brown Jordan. BELOW LEFT: Inside the solarium addition, the former exterior wall has been eliminated and the new structure extends the house outward as a double-height space with glass roof and walls. The master bedroom, above, opens to the solarium.





ABOVE RIGHT: At night, a bubble skylight glows, and the glass walls and floor-length windows emphasize the relationship to the outdoors. "The renovation and addition improve the livability of the house and take greater advantage of the site," says Jacobsen.



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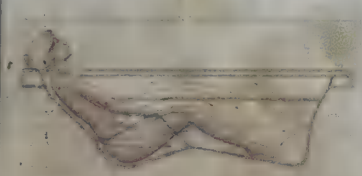
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such a thing as an Edwin Lutyens for this time and place, he's it.

Yet Stern himself bristles a bit at the suggestion that the house is some kind of virtuoso hybrid. To his way of thinking, the house embodies the Long Island Shingle Style, pure and simple. But Stern construes that rubric very broadly, to encompass almost any style that was current in the Northeast around the turn of the century. "Shingle Style was eclectic," he says, "and what makes it so powerful as an architectural language is that it drew on a large number of themes from the American vernacular, and drew on the large themes of architecture as well. It gives one a wide variety within a style. It was also," he adds, "romantic."

Stern's house is nothing if not romantic, as charmed as a perfect June evening with nothing to do but sip gin and play croquet in bare feet. The approach to its four-acre site has a formal feel: a comparatively long, curving drive leads through a cheerfully imposing gate, past brick entrance piers each topped with an enormous cast-aluminum sphere. To the left, the forecourt is screened by more brick and more aluminum spheres (in fact, the swooping brick wall is reminiscent of the 1970s-era Stern, when whole houses were like baroque billboards), and to the right is a large vegetable garden and another pair of oversize spheres.

Much about this residence seems simultaneously fey and larger than life, including the entrance—a gambreled, vaulted portico twenty feet high that rests on four Tuscan columns. It performs a tricky, double violation of symmetry: The portico is superimposed hard to the left against the front pediment, but sits right of center against the main elevation. "It's one of my favorite parts of the house," says Stern, still fond of the architectural wink after all these years.

Inside, the portico arch shoots straight through the center hall, confounding the exterior asymmetries a third time. Here the clarity of the plan becomes plain. Straight ahead, through the living room, are French doors and the view of the saltwater creek. To the left is the steep, dramatic, Stern-style stairway and, down a hallway, the kitchen; to the right, another modest hallway and the library. On both floors, the principal rooms face the water.

The residents, accustomed to modernist interiors, wanted a single expansive living area. Stern and his associate, project architect Armand LeGardeur, devoted to the more enclosing, reassuring proportions of traditional domestic interiors, were insistent about breaking up the main first-floor space. The compromise works quite well: A pair of unpainted wood columns loosely frames the dining room, and two bay windows along the rear wall, one south and the other north, reinforce the sense of separate spaces. The fireplace wall bows, mirroring the bay window opposite and further defining—gently, gracefully—the living room.

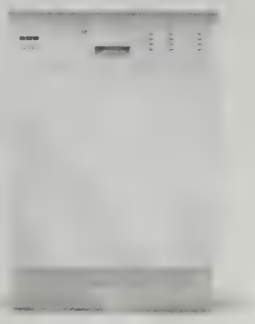
The interior columns are cherry wood—as are the pilasters, the moldings and trim, the floors, the mantel, the stairs. "She likes *everything* to match," says LeGardeur of the woman of the house. The ubiquitous cherry wood, like the sand-cast plaster walls and green English slate fireplace (with striations implying a "keystone" at the top of its opening—another wink, this time serendipitous), is exquisite. More than half the furniture and many of the fixtures were designed by the architects—including, for instance, the four Neoclassical pewtered-zinc light columns in the master bath, a touch of Déco swank reminiscent of earlier Stern. The house is among his own favorite work, he says, "in terms of craft and the firmness of proportion and detail." Indeed, the detailing is architectural, not just a matter of lavish material and finish; the place is chockablock with graceful niches, from the bowed fireplace wall to the

continued on page 98



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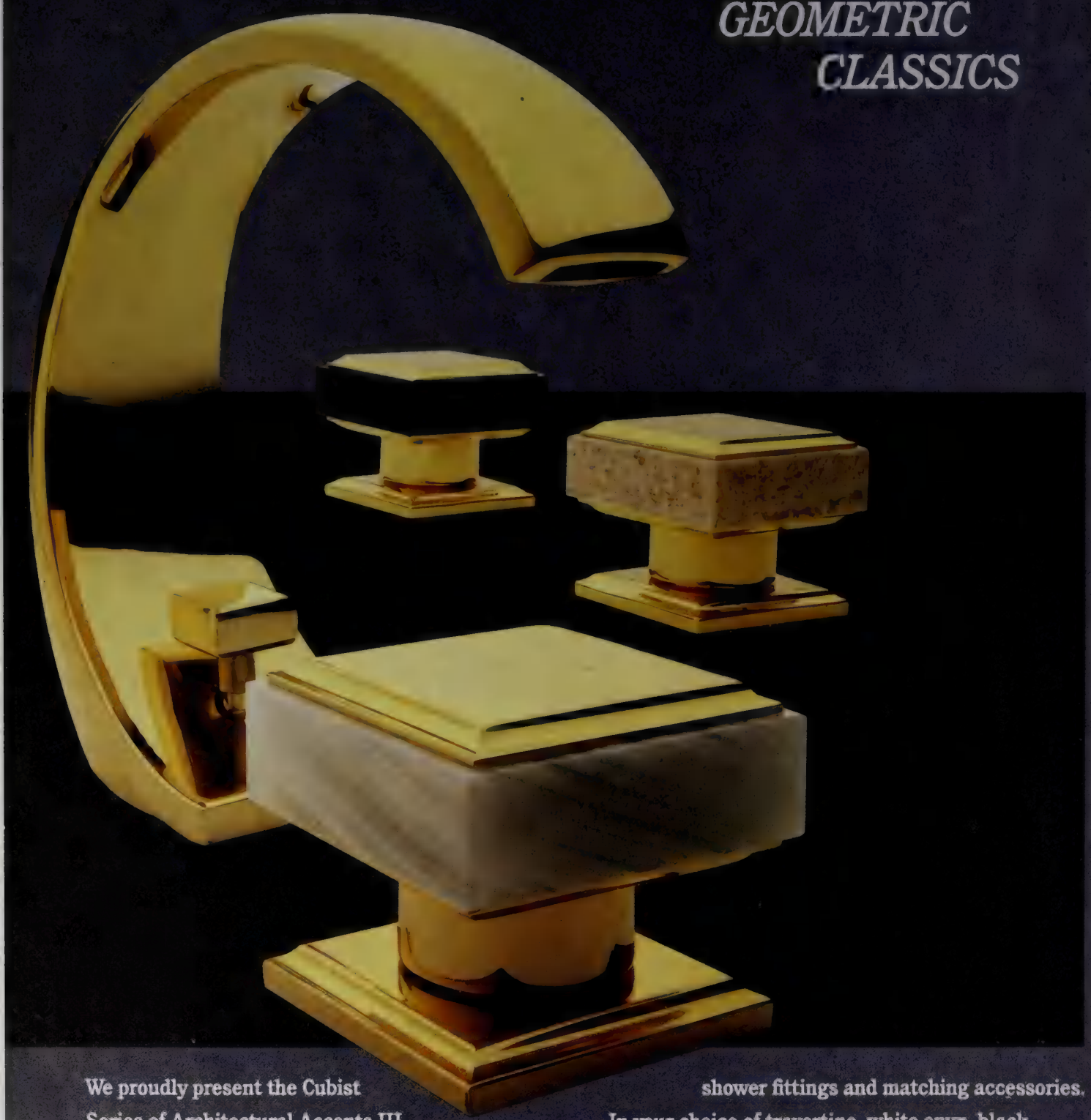
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continued from page 94

high, narrow, barrel-vaulted walkway upstairs dividing the residents' wing from the guest bedrooms.

By far the most fetching, romantic room is in the little octagonal lighthouse manqué at the south end of the house: the daughter's sunny playroom, reached by a narrow, twisting half-story staircase from her bedroom. Light pours in from all sides, and around the perimeter are built-in toy chests-cum-benches, each one a fine perch to survey the gardens, the swimming pool, the garden pavilion, the great sweep of lawn, the creek and blue sky.

"The nice thing about the Shingle Style," Stern says of his favored residential mode, "is that it can shift from formal to informal, from Architecture with a capital *A* to just good building." That back-and-forth shift occurs nowhere more winningly than out the back doors. Stern tends to begin designing any building not with a plan or section but rather with a picturesque elevation, and here the rear one—sweet and thoughtful and serene—is practically the raison d'être of the house.

Its relaxed classicism is the Atlantic Coast summer house archetype. Happily, Stern is not slavish or prissy in his recall of the past; the corners of the elegant Tuscan colonnade are humble, boxy, shingled piers, and the exaggerated flare of the gambreled eaves keeps the profile jaunty. Is it authentic? Stern is a scholar, not a pedant: "I no longer look at the originals," he says, overstating the case to make a point. "I draw 'em the way I like 'em." Which is not to suggest ca-

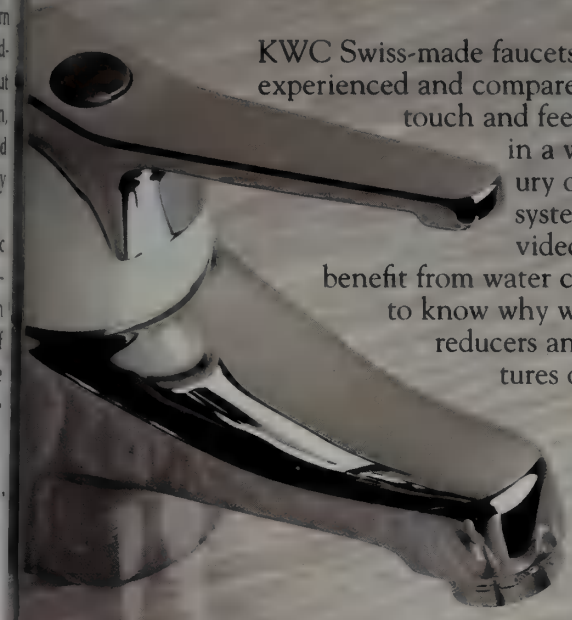
By far the most fetching, romantic room is in the little octagonal lighthouse manqué.

priciousness; the conical one-story room that juts out from the north end of the house echoes the tower on the south and balances, approximately, the whole rambling composition.

As a historicist, Robert A. M. Stern seems to have discovered a lively, productive middle path between overinventive exaggeration and mere pattern-book reproduction. His generous version of the Shingle Style is a vocabulary well suited to an architect eager to appear both easy and correct, to seem casually impeccable. Stern, after more than a decade of reworking the idioms of the American Gilded Age, now speaks this particular language as well and as charmingly as any architect alive. △



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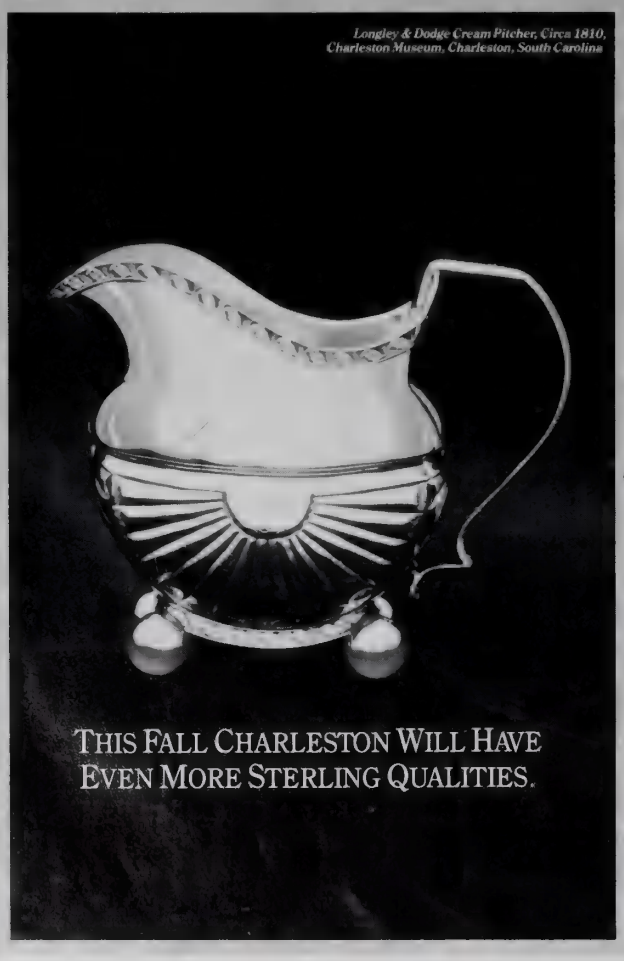


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continued from page 87

ance, pays tribute to Charles Moore's work at Sea Ranch.

Weingarten and Howard's survey course in architectural history is given physical coherence by certain elements common to Bay Region architecture. The connecting threads include the use of redwood, a respect for crafts, an interest in historical motifs, and attention to light and view.

Another connecting thread is the idea of architecture reaching backward as well as forward for inspiration. The house is a tribute to details reinterpreted—Rome as seen by John Soane, for instance—and reinterpreted once again by Weingarten and Howard. Throughout the house, diversity reigns, with no attempt to mask style contrasts or favor one solution over another.

The architects have put their idiosyncratic stamp on stores, offices and restaurants around the Bay Area. They turned a quietly modern bank into a melon-colored commercial building embellished with a pyramid-

"The big idea is that it's an archaeology of the Bay Area, like the cities of Troy, with the earliest version on the bottom."

capped form inspired by the Berkeley campus tower, gave a rare-book store a Gothic motif, modeled an Italian delicatessen after the Pantheon and built a three-room clapboard house inside a gift shop. If some of their most successful ideas seem more ephemera than serious architecture, that's all right with the perpetrators of these evocative stage sets.

"Not everything is meant to be permanent," says Weingarten. Indeed, he likes the idea that this San Francisco building could be considered unfinished, ready for another architectural layer for future archaeologists to unearth. △



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New Life for a Water Mill Blacksmith Shop

By John Gruen

IF THE EVER-CROWDED, ever-expanding Hamptons on Long Island are the fashionable summer retreats of tense, hard-working New Yorkers, the tiny village of Water Mill, nestled between Southampton and East Hampton, is the area's very special jewel. With its vast, unimpeded skies, endless potato fields and reclusive estates, Water Mill still represents Long Island at its most serene—a veritable oasis for people who treasure country life devoid of shopping malls, boutiques or the accoutrements of summer fever.

Indeed, Water Mill residents take particular pride in their seclusion and relative anonymity, and owners of even the humblest, least pretentious houses have made them symbols of country calm and comfort. One such house, not far from the town's landmark windmill, its famed Penny Candy Store and small post office, is the special joy of interior designer Barbara Moller, a lively, enterprising year-round Water Mill resident. Some eleven years ago Moller came upon a seemingly hopeless property and transformed it into a place of charmed intimacy.

Says Moller, "I had been living in Rockville Centre, Long Island. One day, while I was driving through Water Mill, my eye caught this rather dilapidated structure that somehow intrigued me. At the time, I owned an antiques shop in Rockville Centre, and I thought this location would be ideal for another such shop.

"Well, I stopped to inquire at a Water Mill real estate office," continues Moller, "and was told that what had caught my eye was an old blacksmith shop dating from the 1860s. It was now being used as a truck garage, and

"When I finished the renovation and turned the former truck garage into a home, I knew that I couldn't sell it. I had to live there myself," says Barbara Moller of her Water Mill, New York, residence. Folk art fills the house, as in the study, which displays some of her antique toys, *Vanity Fair* prints, and pin-work-and-collage valentine.



PHOTOGRAPHY BILLY CUNNINGHAM

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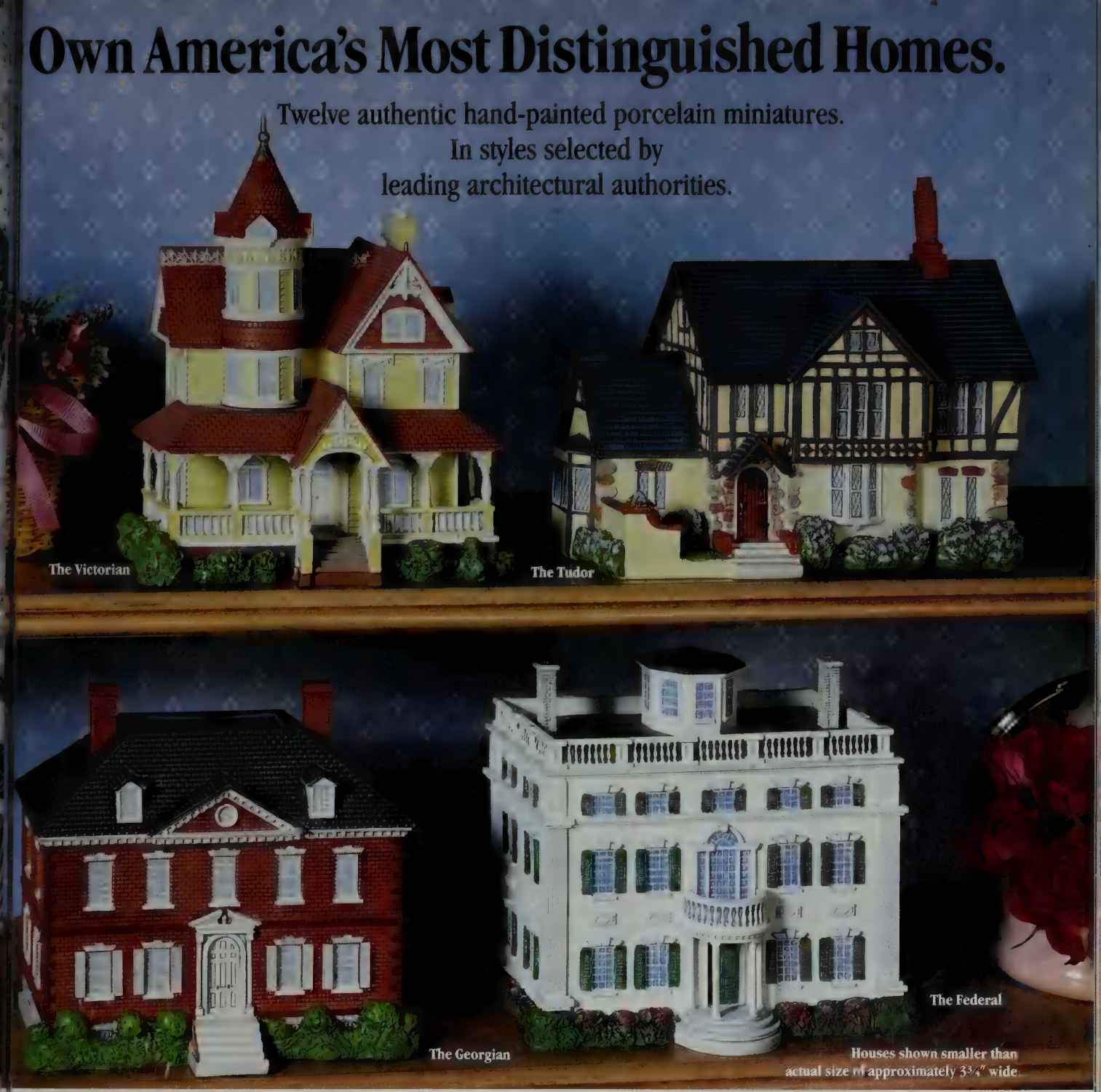
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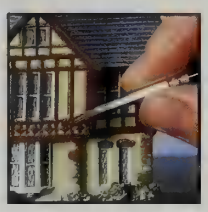


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New Life for a Water Mill Blacksmith Shop
continued from page 108





"I stopped to inquire at a Water Mill real estate office and was told that what had caught my eye was an old blacksmith shop dating from 1860. And yes, it was for sale."

yes, it was for sale. The real estate agent was so uninterested in the property that she simply handed me the key and told me I was welcome to go look around the place myself—which I did. What I saw was a depressing inner and outer structure that in my heart of hearts I knew could be turned into something quite wonderful."

Barbara Moller had to abandon her idea of converting the property into an antiques shop, however. Water Mill zoning laws forbade it. But when she returned to reinspect the place with her friend Peter Anderson, a Long Island builder and contractor, it was clear to them both that this ramshackle blacksmith shop would make a house of very particular symmetry.

"No one had ever lived there before," Moller recalls. "It was a matter of *really* starting from scratch. Well, Peter Anderson and I went to work. I liked the simplicity of the outer shell, and after repairs and a rigorous paint job, we left it more or less intact. We put in plumbing, heating and electricity. Floors were put down and walls were erected. Where the barn door had been, we put in large windows. Soon the basic configuration of the house took shape. There would be a large living room—I now call it the great room—a dining area, a den, a loft and three bedrooms. The blacksmith shop was finally turning into a home."



TOP LEFT: "The photo shows how the house looked around 1910, when it was a blacksmith's shop," says Moller. "The main part of the building dates to the 1860s." TOP RIGHT: "I left the outside shell more or less intact," she says. "I liked its simplicity." ABOVE RIGHT: In the dining area, a pair of botanical prints flank pine shelves that are arranged with a collection of majolica. The table is set with 19th-century Coalport ceramics and a 19th-century child's horse.

Barbara Moller admits that in the early stages of construction her impulse had been to finish and decorate the house, then sell it or rent it out. She had, after all, a house in Rockville Centre, and moving was far from her mind. But as the house neared completion, and as antiques purchased in New York, New England and the Hamptons began to fill it, her course was clear: She would live in it herself. "The fact is, I poured my heart and soul into that house and just couldn't bear letting go. So in I moved."

The eclectic charm of Moller's residence is highlighted

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New Life for a Water Mill Blacksmith Shop
continued from page 114

y the owner's do-it-yourself instincts, which have found her creating a variety of decorative items. Notable among them are a large collection of frames fashioned out of antique fabrics, and a series of glass-domed Christmas trees—small, patiently assembled works that form magical tributes to the season.

Quite apart from these colorful objects, the Moller house attests to the owner's taste for things that are at once casual and unostentatiously elegant. Of special pride are her rare leather-bound volumes of complete sets of Byron, Emerson, Dickens, Balzac, Twain, Swift and de Maupassant. The overall feeling is one of city sophistication strongly leavened by a sense of warmth and informality.

"What I've done, I've done with love," declares Barbara Moller. "I hate contrivance. I hate to walk into a room where things can't be touched. Naturalness is what I strive for. In my house, you'll see a pair of slippers on the living room floor, and you'll see some unfinished crocheting lying on the sofa. I really do live in my living

"I hate to walk into a room where things can't be touched."

room. I'm always busy doing something there.

"I love color," she adds. "Just as every color exists in a garden, so it is in my house. I'm not one for matching colors. I prefer to see them complement each other. Basically, I like to create an atmosphere of comfort—a place where people can come in and be themselves—where no one feels overwhelmed or on guard."

And so the former blacksmith shop now exists as a house with a storybook charm all its own—a kind of dollhouse magic infused with the echoes of rural life in an earlier, less complicated time. □

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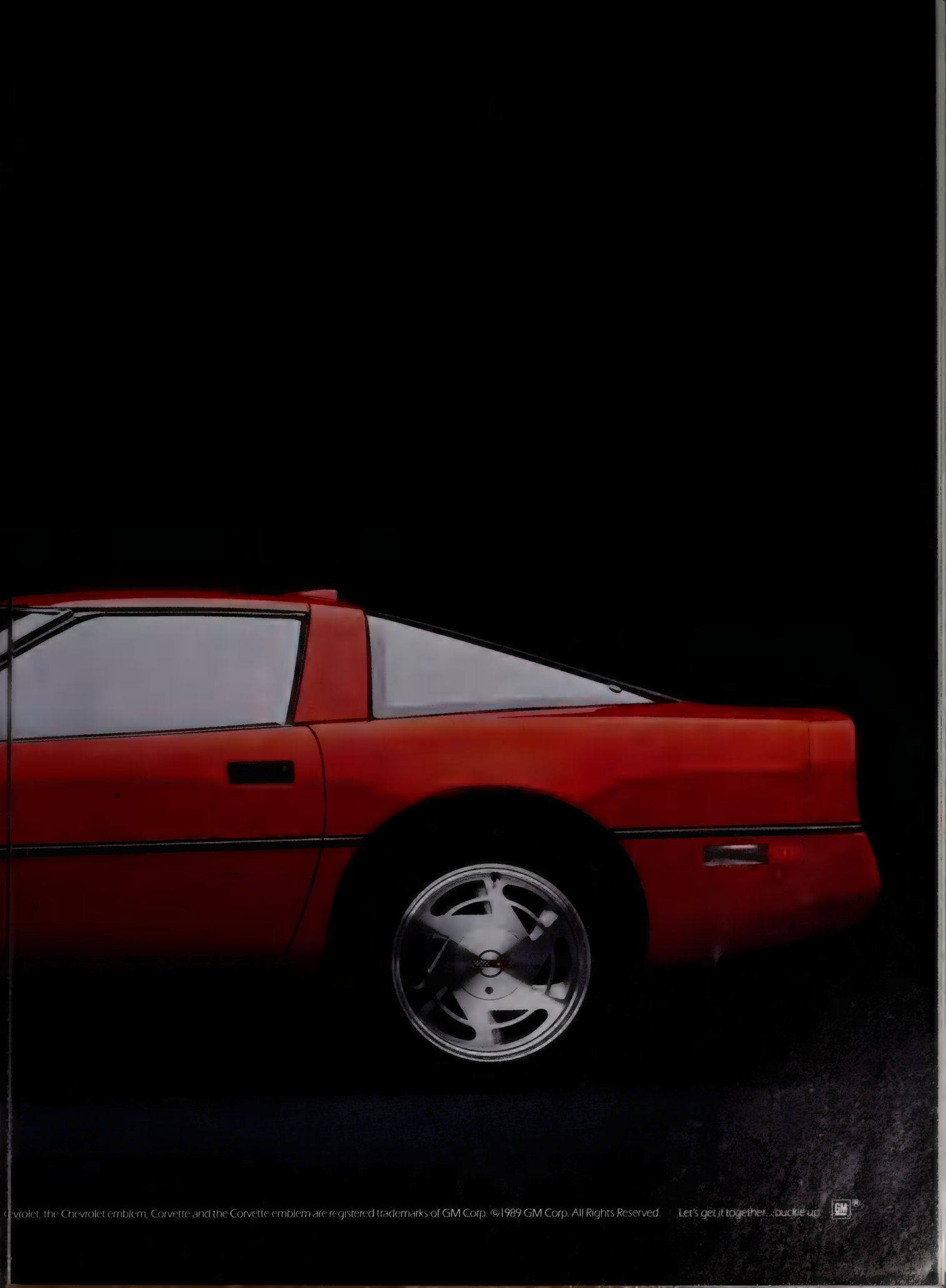
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INTERIOR DESIGN BY AXEL VERVOORDT TEXT BY MICHAEL ENNIS PHOTOGRAPHY BY JOHN ROGERS

ELIZABETH GERTZ LIKES TO TELL, with wry self-effacement, an anecdote about her first conversation with Axel Vervoordt. When Mrs. Gertz, a Dallas antiques dealer, met Vervoordt, one of Belgium's best-known antiquarians, she mentioned to him, "I have an old house I'd like to redo." "I have an old house, too," replied Vervoordt. "How old is yours?"

Mrs. Gertz responded that her house had been built in 1919, a venerable age by Dallas standards.

"Mine is fourteenth century," said Vervoordt matter-of-factly; his Kasteel van 's Gravenwezel near Antwerp (see *Architectural Digest*, October 1986 and March 1982), which was extensively renovated in the eighteenth century, still has its medieval porch and turreted keep. But Mrs. Gertz and Vervoordt quickly bridged the six centuries that separate their houses. They became friends as well as designer and client, and when Vervoordt transformed the interior of Mrs. Gertz's Dallas home, he imbued it with much the same character as his own castle: a sense of having been lived in, with delectation and discrimination, for centuries.

Mrs. Gertz had completely gutted her Georgian-style house and commissioned a large addition when Vervoordt took over. She gave him a free hand, with one caveat. "I wanted fine antiques," she says, "and yet at the same time a very livable house. I would be so unhappy with a house my grandchildren couldn't play in."

For Vervoordt, this tricky marriage of comfort and connoisseurship has become second nature. "I wanted the atmosphere of an eighteenth-century Anglo-Dutch country mansion with lots of lovely things," he says. "But discreet rather than decorative. I don't like to show off." Indeed, Vervoordt has artfully disguised his own hand. Rather

Elizabeth Gertz (above right) enlisted the help of Belgian designer and antiquarian Axel Vervoordt in redoing her 1919 Dallas house. Vervoordt, himself the proprietor of a 14th-century castle outside Antwerp, gave her rooms a rich mélange of Old World detail. ABOVE LEFT: Mrs. Gertz commissioned a large addition—now used as a gallery space—behind the house but left the Georgian bones of the structure untouched. OPPOSITE: Mrs. Gertz began her collecting career with a love of Oriental objects but has since moved into classically European fields. Objects on a walnut marquetry chest include a French Neoclassical marble oval depicting a female satyr and child, two Roman terra-cotta figures and a Louis XIV tortoiseshell-and-silver-gilt casket.







than suggesting one man's design fiat, the Gertz house seems to be an accretion of details carefully arranged by time, a visual history of generations of contemplation, change and refinement.

Vervoordt evokes this procession of time by rejecting the standard prescriptions for design unity. "Every room has its own character," he says, "like a beautiful castle that has been built over several periods." The morning room, paved in terra-cotta, has a rustic sophistication emphasized by the time-worn Southeast Asian pottery on an exquisitely gnarled Chinese root table. The adjacent living room, with its *parquet de Versailles* floor, heavy baroque mahogany furnishings and seventeenth-century Flemish portraits, is both authoritative and congenial. The entrance hall is patterned in a formal, Italianate black-and-white marble; the library, with its leather-bound volumes, Aubusson carpet, russet velvet upholstery, English horse paintings, and mappemonde decoration on the ceiling, is cultured and warmly intimate.

Much of the house's lived-in appeal comes from Axel Vervoordt's understated approach to finishes and fabrics. While he commissioned richly textured handwoven draperies and upholstery, he restricted the palette to umbers and maroons, with plain white cotton slipcovers for summer. His marble and wood floors all have a matte finish, and he prefers tinted bare plaster or flat casein paints to modern lacquers. "When a wall is matte you feel the weight of it," he says. "When you put a plastic paint on something, it's like putting a plastic bag over it."

As hard as Vervoordt works not to reveal the designer's hand at work, one can hardly avoid the evidence of his remarkable eye. The furnishings he selected have a presence that goes beyond mere opulence and scarcity; they often seem to have personalities of their own. An extremely rare Dutch mahogany corner cupboard, decorated with branching rocaille tendrils that serve as candle holders, has an improbably jolly aspect, well suited to its current employment as a champagne bar.

Many of the accessories are Oriental, an eighteenth-century Anglo-Dutch preference as well as an enthusiasm shared by designer and client; Mrs. Gertz's Dallas shop, East & Orient, formerly specialized in Oriental antiques, and until recently she kept an apartment in Hong Kong. Together, Vervoordt and Mrs. Gertz were among the biggest buyers when the celebrated Hatcher Collection of Ming porcelain, salvaged from a mid-seventeenth-century shipwreck in the South China Sea, went to auction several

continued on page 206



PRECEDING PAGES: White cotton slipcovers lighten the living room's russet upholstery in summer. Tapestry is 17th-century Flemish, and parquet floor was transported from a Belgian estate. RIGHT: The gallery's cool classicism is heightened by touches of luxury: a painting of a singing company by Jan van Bylert and a marble tabletop patterned with interlocking rings. Blanc-de-chine pieces at left are largely Ming.





ABOVE: "I think dining is a serious business," says Mrs. Gertz, who uses her rare pieces freely. The sideboard is arrayed with Ming porcelain from the Hatcher Collection, circa 1640, except for the central vase, which is Japanese Arita ware. The silver-painted chairs are copies of a George I original she owns. Silvery draperies are "romantic at night, pretty in the daytime too."

OPPOSITE: In the morning room, a gnarled Chinese root table holds Mrs. Gertz's collection of Southeast Asian pottery in a variety of functional forms. Clay pots are from a Spanish shipwreck. Stripped-pine window frames, handwoven matte-silk shades and terra-cotta street bricks used as flooring all convey "the atmosphere of an orangery," says Axel Vervoordt.







OPPOSITE: A collection of English horse paintings announces the library's warmly traditional tone. Boldly figured Aubusson carpet balances the decorated ceiling, where a map of the world highlights Mrs. Gertz's travels; she and her late husband kept residences in Hong Kong and Guam. Volumes include a bound set of the *London Times* that covers the World War II years.

ABOVE: More china from the Hatcher Collection lines the shelves of a Chippendale secretary-bureau in the living room. Silk rug covers the low table, heaped with books reflecting Mrs. Gertz's East-to-West interests. Says Vervoordt of the low-key, densely textured style they share: "I try to avoid being fashionable." The Gertz house was his first American project.

"COLLABORATION IS the theme of any successful relationship," Paul Junger Witt says, and he is certainly in a position to know. Together with fellow producer Tony Thomas, Witt and his wife, writer Susan Harris, have produced or written a number of television shows, *Soap*, *Benson*, *The Golden Girls* and *Empty Nest* among them. With such abundant evidence of their talent for joint endeavors, it should come as no surprise that in approaching their new house in Brentwood, Witt and Harris chose to engage in a different sort of collaboration, this time with interior designer John Saladino.

"It's all very precarious," Witt observes. "You have two people with strong, individual ideas. A designer has to harmonize his own sensibility with the architecture, the collections and the taste of the people living in the house. It is not an easy task to make these various elements cohere." Susan Harris offers a swift rejoinder: "When you come down to it, I like pink and Paul doesn't."

Paul Junger Witt and Susan Harris

"I would call it a time continuum, a very existential house that will never be finished and that will always allow the occupants to continue to collect," says John Saladino of Susan Harris and Paul Junger Witt's modern residence. "In the living room I created a sybaritic mixture of the old and the new." Richard E. Schaffer's *Two Green Bars* hangs over the fireplace. Jack Lenor Larsen pillow fabric. Brunschwig & Fils fabric on slipper chairs. Velvet from Clarence House. INSET: "The 18th-century mirror allows you a moment of fantasy as you see yourself walking down the stairs," says Saladino. "It's shades of Versailles."

A Creative Collaboration

Softening a Modern House in Los Angeles

INTERIOR DESIGN BY JOHN SALADINO, ASID
TEXT BY MICHAEL FRANK
PHOTOGRAPHY BY PETER VITALE





don't finish each other's sentences so much as impel each other to new ones, speaking in an ongoing, fertile dialogue that seems strongly reminiscent of the story conferences in which they devise their shows. Witt calls his wife—affectionately, even, in a way, admiringly—the "creator/deserter" of the team. On *The Golden Girls* and *Empty Nest*, Harris contributed to the architecture of the series, then she withdrew, leaving most of the actual week-to-week writing to other people. When it came to the Brentwood house, however, it was Witt's turn to be the creator/deserter; he participated in the initial conferences with Saladino but was always careful to remain at the office until the workmen had gone home at the end of each

LEFT: "I feel that this house is lusher, warmer, more livable than our previous one," says Susan Harris, with husband Paul Junger Witt and their dog Jake before *Tavola Bianca* by Gianni Dessi. Jack Lenor Larsen armchair fabric. BELOW: In the living room, "The careful, off-center placing of the Agnes Martin painting is my homage to Mondrian," notes Saladino. Baker, Knapp & Tubbs armchair, right.

OPPOSITE: "I have one word for the dining room," Harris says, laughing. "Pink!" Witt, whose least favorite color is pink, counters, "At least I got my choice of colors in the library." Antiques include an 18th-century Venetian brocade cloth, a French rock-crystal chandelier and a Chippendale mirror. Rose-core cotton wall paneling. OPPOSITE BELOW: "In the study," explains Saladino, "the 19th-century English desk and Heriz carpet offset the discipline of the modern architecture."



day. Harris, who was home writing at the time, found herself in the unexpected position of supervisor during the long stretch it took to solve the house's various mechanical and aesthetic dilemmas.

"It's like producing anything else," Witt says. "You have your input, you hire the very best people you can, and finally it gets done." For both Witt and Harris, John Saladino was, without a doubt, the very best. "John can look at a room, know what its function is going to be and accomplish the most wonderful things," Witt says. Harris adds, "He's so skillful that you never feel you're being pushed in any direction. He can bring about that rare harmony between disparate styles."



And harmony is indeed the key to the Witt-Harris residence. A large modern design, it is full of materials—concrete and tile, glass bricks and glass walls—which, when left unsoftened, tend toward the austere. This was one given. Another was Witt and Harris's collection of antiquities and paintings ranging from Courbet to de Kooning to Picasso to Baselitz. And then, of course, there was Susan Harris's fondness for the color pink.

Inspired by the house's "wonderful light," Saladino used a gentle palette to close the rather vast gap

between, for example, an antique Italian sideboard and a cement staircase that stand only a few yards apart. "It's my personal philosophy to mix the old with the new," John Saladino says. "To me, the shell was anonymous enough to receive whatever elements we chose, and so we applied the old and the worn and the faded to a cool, contemporary background. We took the dust off the Renaissance furniture and at the same time romanticized and softened the modern dwelling into a more human environment." Witt calls it an "unexpectedly comfortable house, a place where you feel protected and warm."

Now, nearly two years later, the last of the workmen have gone, the garden is thick with arugula and basil and parsley, the dogs have staked out their favorite corner for afternoon siestas; it would seem that Susan Harris has found a tranquil environment in which she can make every moment count. Does this mean that she has built her final nest? Her collaborator catches her eye. "What if . . . " he begins, and she listens closely. "What if I discovered a piece of land with a view?" She answers quickly: "I'd remind you that I want a quiet life now." He takes another approach: "What if I promised you a sliver of ocean?" There is a beat. Harris removes her glasses. She wavers. She speaks: "I'd tell you that just might seduce me."□

BELOW: "I lacquered the library in a color inspired by the Oushak carpet," says Saladino. The lighted shelf displays antiquities. Scalamandré pillow satin. Clarence House velvet. Baker, Knapp & Tubbs lounge chair, ottoman and low table. OPPOSITE: "The master bedroom is an oasis," says Saladino. "I used various classical elements such as a Regency bench, Italian Renaissance mirror and statue of Saint Symphorian." Edward Fields carpet.

FOLLOWING PAGES: Of the poolhouse, Susan Harris recalls, "I wanted something romantic, Italian, decadent—and John gave it to me. It's a great place to work. With the curtains drawn, I feel completely removed and focused." Sofa slipcover from Greef. Manuel Canovas pillow. Cowtan & Tout silk taffeta. Sofa and pillow fabric, Boussac of France.













Manhattan Variations

Historical Collage for a Vintage Town House

INTERIOR DESIGN BY JUAN MONTOYA, ASID
TEXT BY PETER CARLSEN
PHOTOGRAPHY BY PETER VITALE

A Dutch rosewood kas (opposite) signals Juan Montoya's stylistic departure for a client's 1871 brownstone. ABOVE: In the living room, a tapestry from Philippe Farley opens a window onto a mythological scene. Montoya designed the banquette and club chair, covered in Brunschwig & Fils satin and Stroheim & Romann dark chenille. Gilt tripod stands are from Newel; Persian rug, Stark.

JUAN MONTOYA has come a long way. In the late seventies he was one of several New York–based designers who created that elegant, spectral, almost disembodied style known as high tech. Over the years since then, his sensibility has built up layers of texture, like a coral reef, and recently it seemed to reach a new complexity in the Manhattan town house he designed for Walter and Jane Turken.

"I think my evolution, in retrospect, is perfectly logical," he says today. "When our generation of minimalists set out, we thought mostly in terms of the *objet trouvé*—we wanted to look at items such as industrial fixtures almost as though they were jewelry, precious nuggets neglected by the culture. Which in a sense they were. It was a question of reevaluating things we'd all grown up with and hadn't thought of as 'art' or, indeed, as having any aesthetic value whatsoever."

Now we're at the end of the eighties, and Montoya, looking a bit more contemplative but every bit as enthusiastic as he might have ten years ago, is sitting in a Montoya-designed armchair in a landmark town house filled with antiques, tapestries and paneling—all the elaborate paraphernalia of a past he once would have scorned.

"I haven't changed as much as you might think," he says with a smile. "I still think of myself as working in an essentially ahistorical style. There is absolutely no fidelity to one period here. And each piece is selected in the same way I used to judge a stainless-steel door: Is it made of the finest materials, and—most important—is the scale right?"

Sitting close by is the woman who was the muse for the new Montoya. "I wanted to essentially abolish the twentieth century in my house," Jane Turken says forthrightly. "I'd seen and admired Juan's work and knew he could achieve what I was seeking. Even though everything I'd been exposed to of his work was uncompromisingly modern, there was an undertone of appreciation of luxury and exquisite surfaces that I knew could work very well in a period context like this one."

When the Turkens decided to return to Manhattan from Florida, she experienced some culture shock. "This New York girl had forgotten how confining apartment life can be. I'd also forgotten that there was the brownstone alternative." So when her broker, on an afternoon of apart-

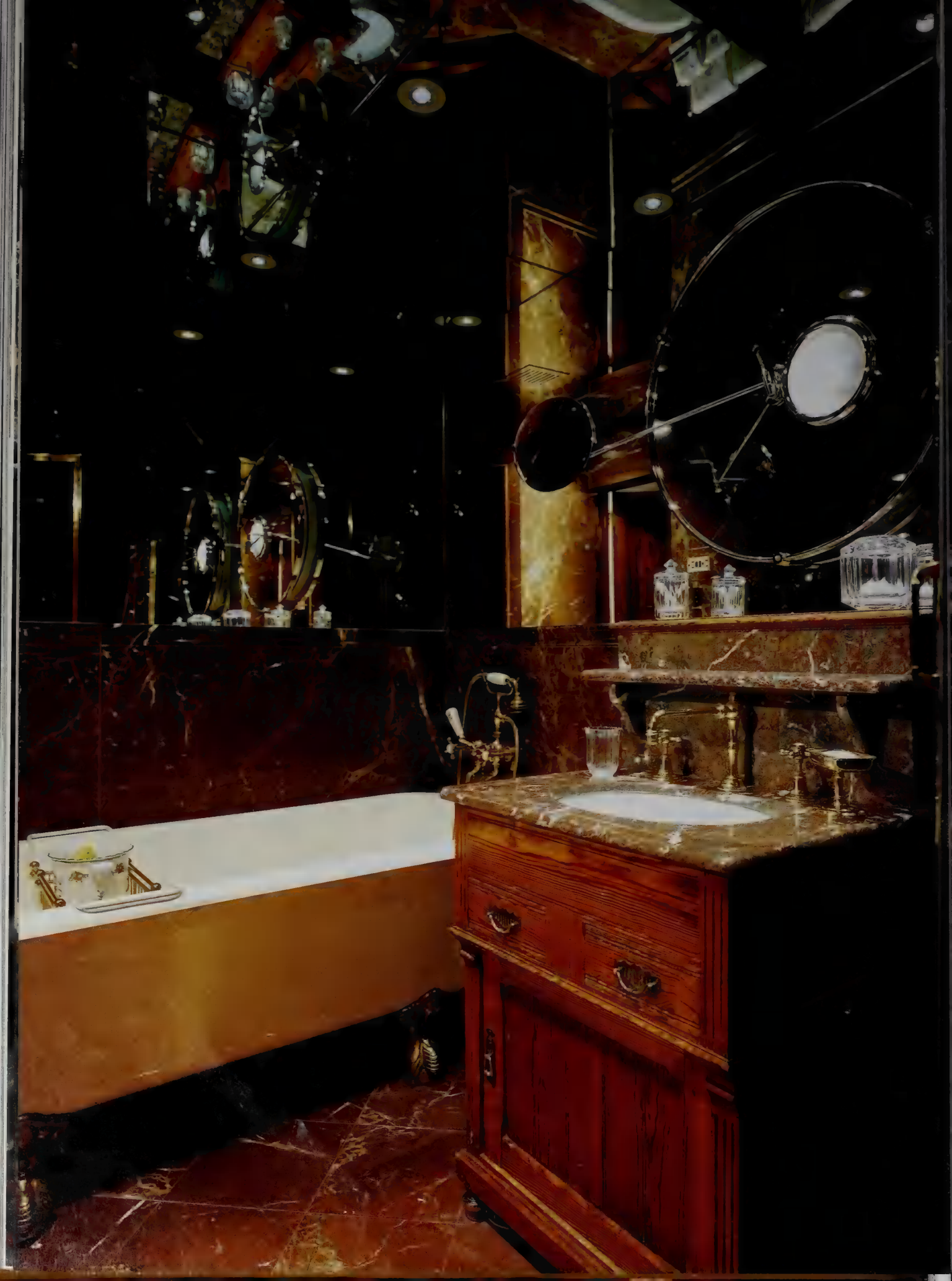


ABOVE: The fittings are all new but fulfill Jane Turken's dream of "a cozy kitchen with glass-paned cabinets and an old-fashioned tiled floor." Montoya converted a pine pastry cabinet, circa 1880, into a granite-topped cooking island surrounded by English wine-bar stools. At left, *Yellow Taxi* by Red Grooms.

OPPOSITE: In the master suite, a dressing area doubles as a reading corner. Pine paneling was restored throughout the room to match the existing sample on left wall; a brass-trimmed ladder provides access to topmost shelves. On the small mahogany table stands a Lalique vase the owners found in France.

RIGHT: A Flemish painted screen provides a gentle backdrop for candlelight dining. Victorian chairs are covered in Schumacher fabric that continues the jewel-tone palette Mrs. Turken and Montoya chose for the house. Stemware by Baccarat; candlestick, Tiffany's.





ment hunting, almost involuntarily showed her an 1871 town house on a famous residential block, it all clicked. "There was a graceful tree in the backyard that I could see as soon as I opened the door. And that decided me. No matter how decrepit the house might be or how elaborate the renovations, I had a central passion to focus on."

The house had been neglected but had never suffered the indignity of subdivision into apartments, so the original layout was still comprehensible. Apart from the discreet insertion of contemporary-scale baths, and some kitchen work, Montoya barely touched the proportions. "The new life of the house was generated from our choice of furnishings," he says, "which are really more like miniature pieces of architecture than decorative pieces." Certainly everything is big and full-bodied, richly colored and extravagantly textured.

"Let me tell you what I really dislike," says Montoya in a confidential tone. "It's any attempt to create a coherent period sense—unless you're working on a museum restoration. Here we have seventeenth-century Dutch armoires, 1860s Italian marble fireplaces, Russian Empire chandeliers. By creating a collage out of the past, you isolate and highlight every object. In a curious way, you give it the kind of thrilling significance I used to look for in my 'industrial revolutionary' days. The glamour of the unexpected clings to each piece."

There is also an exhilarating full-bloodedness to the rooms. "One of the pleasures of working on a house like this," says the designer, "is that each room is different—has its own quirks, even its own ceiling height."

In spite of the romanticism that characterizes every part of the house, there's nothing sentimental or soft-centered about the project. It exudes what is probably the true secret of a successful mix: a certain hard-headedness and pragmatism. No coy Meissen shepherdesses simper from mantelpieces; no spindly Louis XVI chairs threaten a wayward ankle. There is a density, a palpable solidity to everything. Even the Victorian women who figure in the several salon paintings sprinkled throughout the house have a sense of confidence and purpose.

"Ten years ago I was trying to express the mood of the time," says the designer. "I still am. Now we look for the unique; perhaps back then we sought salvation in the anonymous beauty of the mass-produced. But the end goal should always be the same: the excitement of effect, the eternal drama of scale and juxtaposition. A welcome addition in this case was my client, a woman who is very clear about what she wants."

"From my point of view," says Jane Turken in her best no-nonsense style, "the fact that after a couple of years I can still come home and experience the thrill of seeing it all here, just the way I imagined it—that's the true acid test."□



ABOVE: A Venetian mirror punctuates the upholstered walls of the master suite. George III–style dressing table, from the estate of Lila Acheson Wallace, is accompanied by a Charles X harp chair. Juan Montoya designed the bed and window treatment using Brunschwig & Fils begonia chintz. Louis XVI mantel from Danny Alessandro. Wall fabric, Lee Jofa. Carpeting from Stark.

OPPOSITE: "To create an environment with all of today's technology and the look of the past" was Montoya's goal for the master bath, where oxblood marble surfaces are multiplied by the mirrored walls and ceiling. The sink cabinet is 19th-century French; the Satellite mirror above it is an Eileen Gray design.

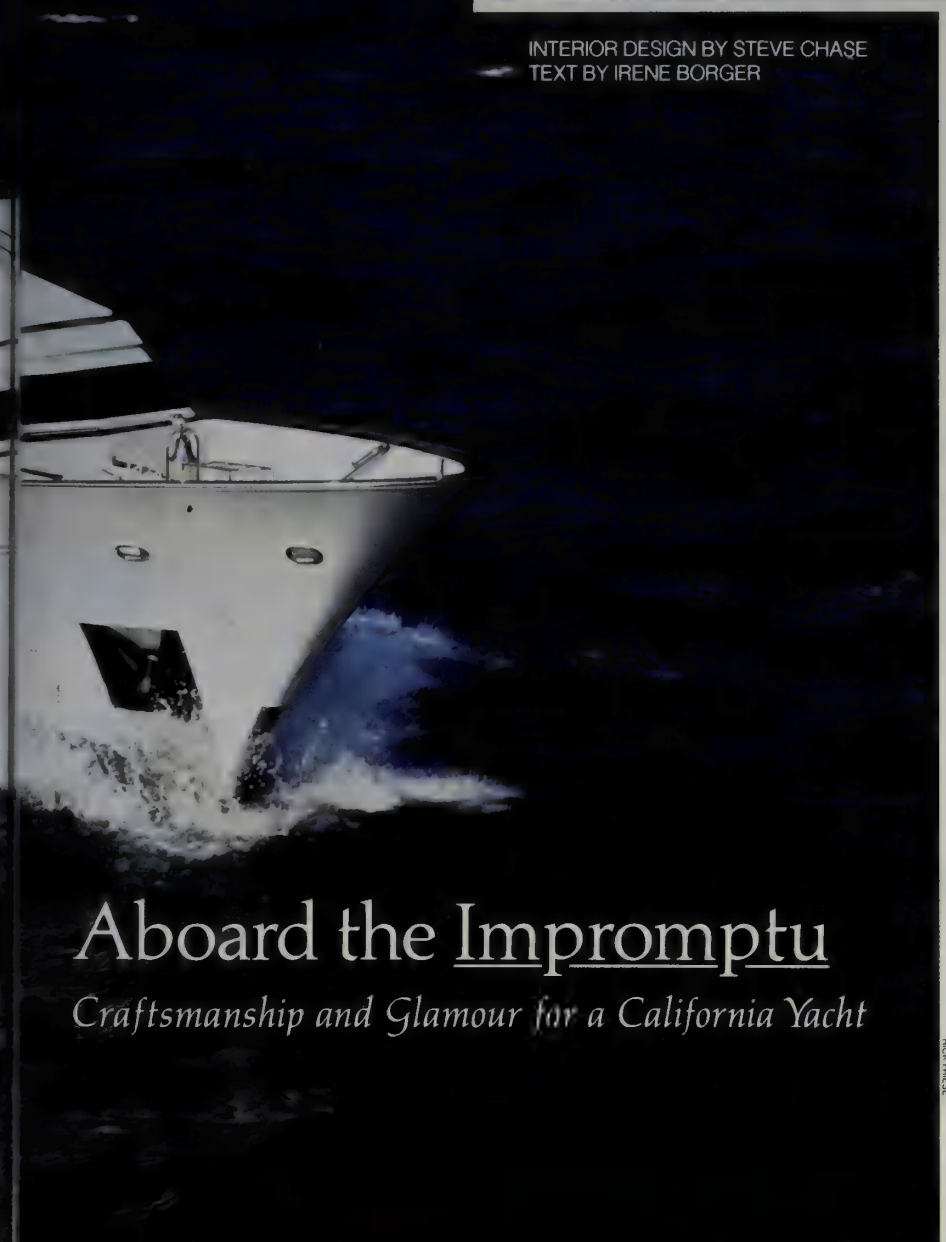


"There's a great deal of sculpture to the lines of the ship—it's not boxy, even at the hull," says Steve Chase, who designed the interior of the Dutch-made 142-foot yacht for a southern California client. INSET: An etched-glass partition acts as a screen for the study in the main stateroom. The Chinese porcelain vase-lamp is late Qing. Drapery fabric from Hinson, sheer underdrape from Jack Lenor Larsen.



DAN FORER

INTERIOR DESIGN BY STEVE CHASE
TEXT BY IRENE BORGER



RICK FRIESE

Aboard the Impromptu

Craftsmanship and Glamour for a California Yacht

IF THE SOLE PURPOSE of wheeled vehicles and sailing vessels were transportation, it is unlikely that limousines and yachts would exist. A merger of engineering and art, these divine traveling machines are valued, in no small measure, for their scarcity. While Rolls-Royce produces twenty-eight hundred hand-tooled motorcars in twelve months' time, the Rolls-Royce of yacht makers, the Dutch Feadship Company, fashions only five per year. With completion time averaging more than two years, the shipbuilders have a waiting list that is, well, strictly "A" list. Tens of Arab potentates—and Malcolm Forbes—rule the world's waves from Feadship yachts.

"You have to understand," designer Steve Chase says, "these boats are made in a turn-of-the-century shipyard by Old World craftsmen. They are accustomed to creating fully made-to-order nautical machines that look like comfortable country clubs inside. When an American, female client approached them—with a California designer from the desert in tow—they received us with great caution, concerned, I think, that we'd turn one of their masterworks into a floating Las Vegas disco."





"My client is an American woman, very down-to-earth," says Chase. "That's reflected in her taste: luxurious but relatively informal." Arthur Beaumont's *Meadow Pathway* hangs above the sofa in the study. The Lucite lamp and table are from Karl Springer; J. Robert Scott skirted chair; Edward Fields carpet.

These European artisans were relieved to learn that Chase came to the project with a lifelong passion for ships (for years he's collected memorabilia from great ocean liners, and he sailed on the *Queen Mary* as a boy). He also had, the boat builders found, an eye for meticulously crafted work.

Although the client, a southern Californian with a penchant for relaxed color, wished to avoid the traditional dark paneled woods, it was important to her that the interior retain its "boatly grace." "We're not talking about ropes and seashells," Chase laughs.

Drawing on the streamlined quality of the *Normandie* without actually replicating any of the classic French ship's work, Chase designed all of the cabinetry with soft edges and gave the walls a deft, curvilinear Art Déco undertone. Then, instead of treating each room as a proud, separate salon, the designer emphasized both the fluidity and breadth of space with a continuity of hue.

Most clearly distinguishing the design from other luxury yachts is the extensive use of bleached woods, primarily bird's-eye maple, sycamore and oak. A particularly restrained use of moldings, obsessively simple window treatments and an emphasis on concealed lighting focuses attention on the extraordinary workmanship.

"Nothing on this ship is prefabricated. Everything is built to order—every square inch of it," Chase says. "The extreme luxury of construction is a quality of a bygone age. There are boats that are equally expensive, but you won't find any this well made."

While Chase had designed several yacht interiors before, this was his first opportunity to work with the naval architect, the electrician and the craftspeople from the very beginning. Going back and forth to Holland

MARY E. NICHOLS

several times during the construction, he saw to it that virtually no compromises were made. "Extreme luxury has nothing to do with brashness," he says. "It's a question of detail and materials, of seeing a dream through all the way to the end."

Having previously designed two of the client's residences, Chase reproduced her favorite palette on the boat. Soft green, peach, aqua and rose are found throughout the salons and staterooms, and the coloration extends to the smallest detail: the palest mauve, pink and peach marble appear in each of the baths.

In addition to rethinking the convention of dark woodwork, the designer modified the yacht's metal surfaces. The boat sports stainless-steel and chrome fittings instead of the customary brass. Certain elements, however, such as the teak decks, maintain a more traditional look. And at completion, the launching party in Holland turned out to be a classic send-off.

"It was quite an event," Chase says. "First there was a party at an inn on the canal at Kaag Island, then we all went out to the yard where the ships are made. All the families of the workers were there—as well as windmills and cows, a calliope and lots and lots of champagne.

"When the boat was rolled out into the water, there were speeches and more champagne. Then we went with the entire shipyard and crew to another restaurant for dancing and a full-scale lunch. Would you believe that the party was still going strong late in the day when my client took off for Rome?" □



DAN FORER



DAN FORER

Chase came to the project with a passion for ships.

ABOVE: In the dining room is *Le Port de Deauville*, 1936, by Raoul Dufy. The table is set with Baccarat stemware and Lenox china. The chairs, silver conch and placemats are from Karl Springer. Jack Lenor Larsen drapery fabric. RIGHT: Bleached woods and a soft palette prevail in the owner's stateroom. Quilted wallcovering from Hinson; Edward Fields carpet.



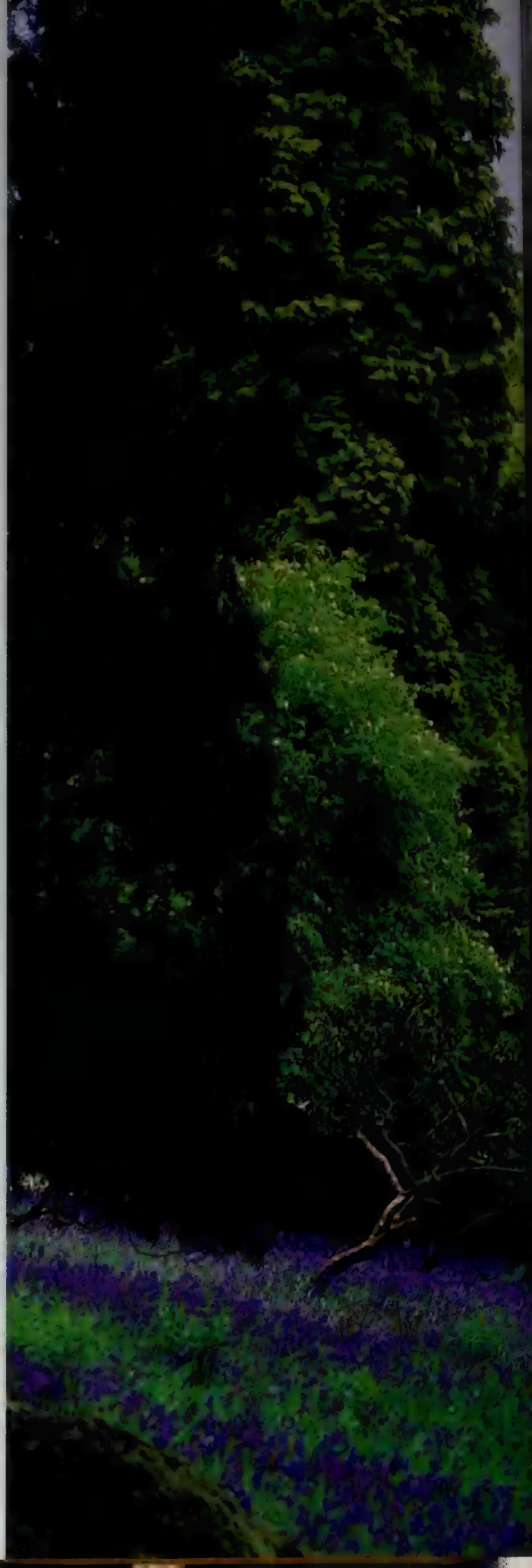
GARDENS ARE A FRAGILE ART. They grow, they die; one storm and they are changed; a few years of neglect and they are gone. Historic gardens are usually recreated gardens, and true survivors are rare.

The woodland garden of High Beeches in Sussex is one of the rare survivors and has recently been officially designated "outstanding historically, a typical and exceptionally well preserved example of a garden planted at the beginning of this century."

For this, the planting and the preservation, three great gardeners deserve credit: Colonel Giles Loder, who created the garden, and the present owners, the Hon. Edward and Mrs. Boscawen, who have carefully and lovingly worked to ensure its survival.

Colonel Loder began planting in 1906. It was an exciting era for gardens, on the gently rolling Weald between the North and South Downs, where wealthy men had followed the railway lines out of London and built large country houses. Many of these men were fired with enthusiasm for William Robinson's influential book, *The Wild Garden*, and for his thundering against the stiffness of Victorian flower beds; his pleas that both native plants and the new "exotics" brought back by the great nineteenth-century plant collectors should be allowed to flourish as they would in nature, but grouped for contrast of color and form; and his view that bulbs and wildflowers should be allowed to naturalize.

Robinson lived not far away, and his ideas were especially appropriate for Sussex, where the slightly acid soil has always been so amenable to woodland planting.

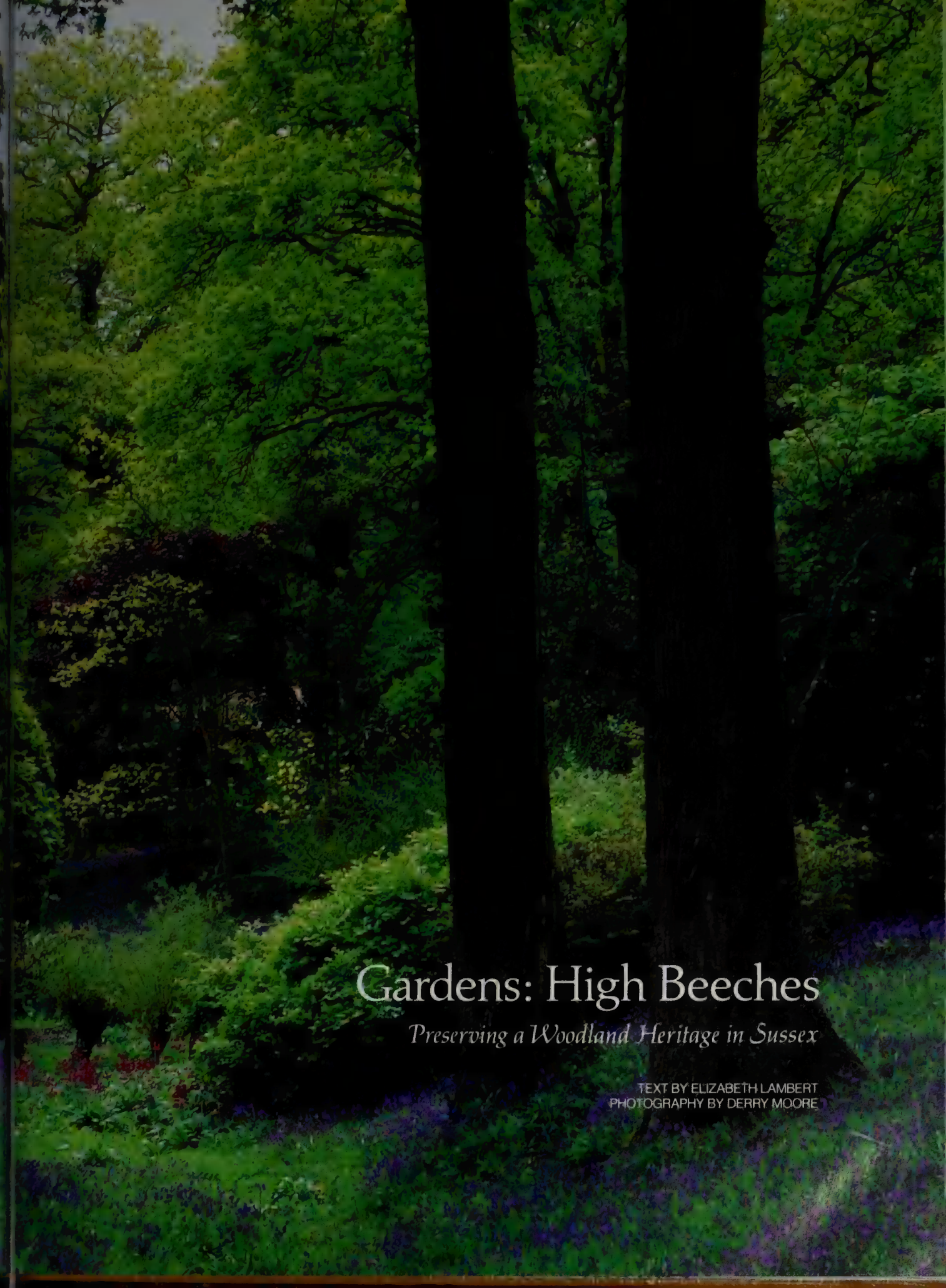


At High Beeches, the Hon. Edward and Mrs. Boscawen hold to the precepts of the garden's originator, who more than 80 years ago decided to give nature full play on the wooded acres. Bluebells and hybrid azaleas slope to a natural forest stream. Native and exotic trees include Lawson cypress, pollarded willows, English oak and Japanese maple.

More encouragement came in the 1920s, when the second wave of great plant collectors went to the Himalayas, China, Tasmania and South America, and brought back exotic trees and shrubs that were ideal woodland plants.

Garden fever ran high in this part of Sussex. Neighbors engaged in gentlemanly, perhaps even ungentlemanly, competition, and the area fairly hummed with excitement. Owners exchanged plants, compared notes and kept a sharp eye on each other as they bred their own hybrids from the new species.

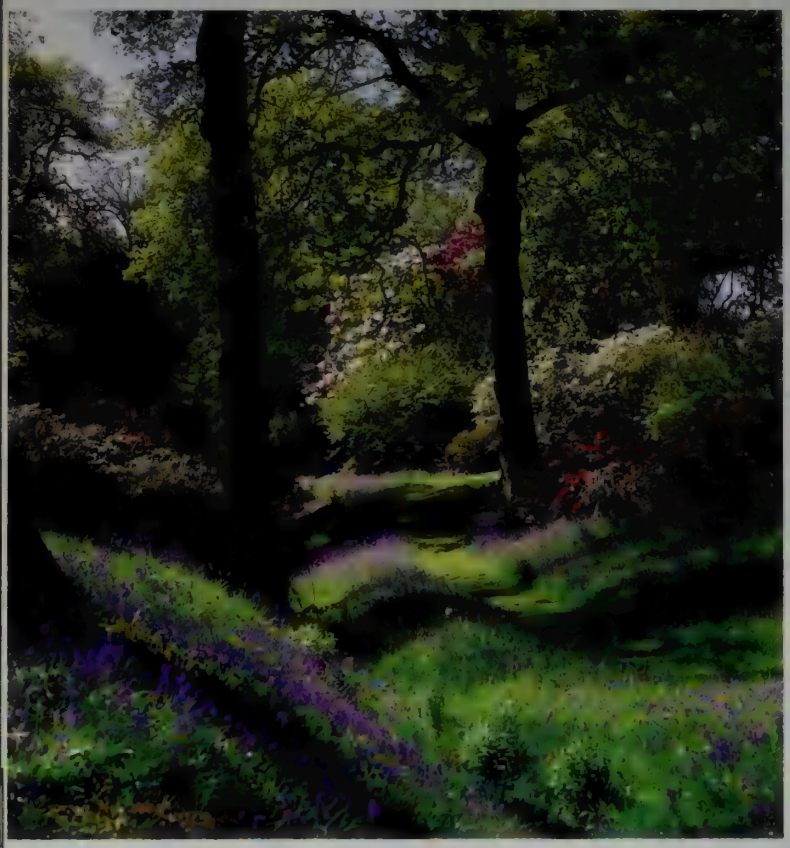
Among these great gardens there was one so seldom seen that it was known as "The Holy of Holies." This was High Beeches. Its owner, Colonel Giles Loder, was such a private man that few even knew he had a garden. Plants, not people, were his interest, and he expected no visitors. There was no garden house as refuge from a shower; there were only two benches in twenty-eight acres, and no bridges across the streams. He had mastered the running jump and expected the occasional guest to do the same.



Gardens: High Beeches

Preserving a Woodland Heritage in Sussex

TEXT BY ELIZABETH LAMBERT
PHOTOGRAPHY BY DERRY MOORE



the lower branches of older trees, raising the canopy.

His maxims were: Plant as though in nature. Don't overcrowd; the open space is as important as the plants. Group plants to create both open vistas and dense areas. Plant for all seasons. Mix the native and exotic.

Edward and Anne Boscawen first met Colonel Loder at a meeting of the International Dendrology Society and were told he had the most beautiful garden in England. He invited them to lunch. When he produced a rare plant and asked if they knew the name, they did. They had passed the test and were allowed to see the garden.

The Boscawens never forgot the beauty of High Beeches. When they heard, in 1966, that Colonel Loder had died, that the property was for sale and that a timber merchant was expected to be the only bidder, they knew they had to take some action.

Still, there was much dithering between "Yes, we must" and "No, we can't possibly." Finally they went for one more look and made a pact with each other: They would ask the gardener who had worked for Colonel Loder for forty years if he would stay on to work for them. If he said yes, they would buy. He said yes.

Since then their concern has been to keep the garden as the colonel would have liked it, and that inevitably means making some changes in order to keep it the same.

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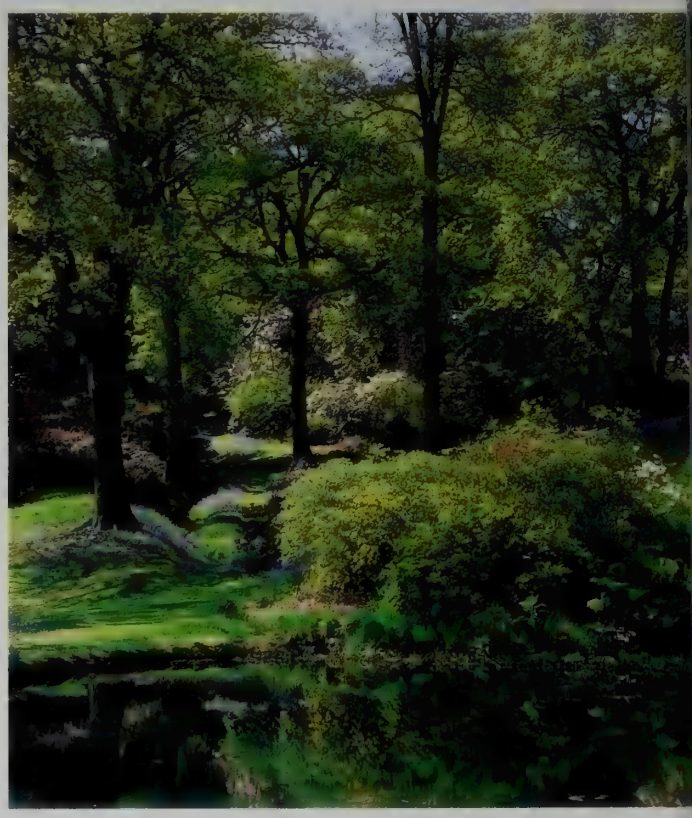
ABOVE: Sheltered by English oaks and American red oaks, bluebells and rhododendrons beautify the once-prosaic site of a boundary ditch. The setting is designed to create a vista of tranquillity, with strong color interest. BELOW: Beside a shallow pond, azaleas and rhododendrons contrast with the giant foliage of *Gunnera manicata*, right. OPPOSITE: On the banks of a pond made from a brick pit in 1914, bluebells and endymion flourish in the shade of English oaks, cut-leaved beeches and a Napoleon's weeping willow.

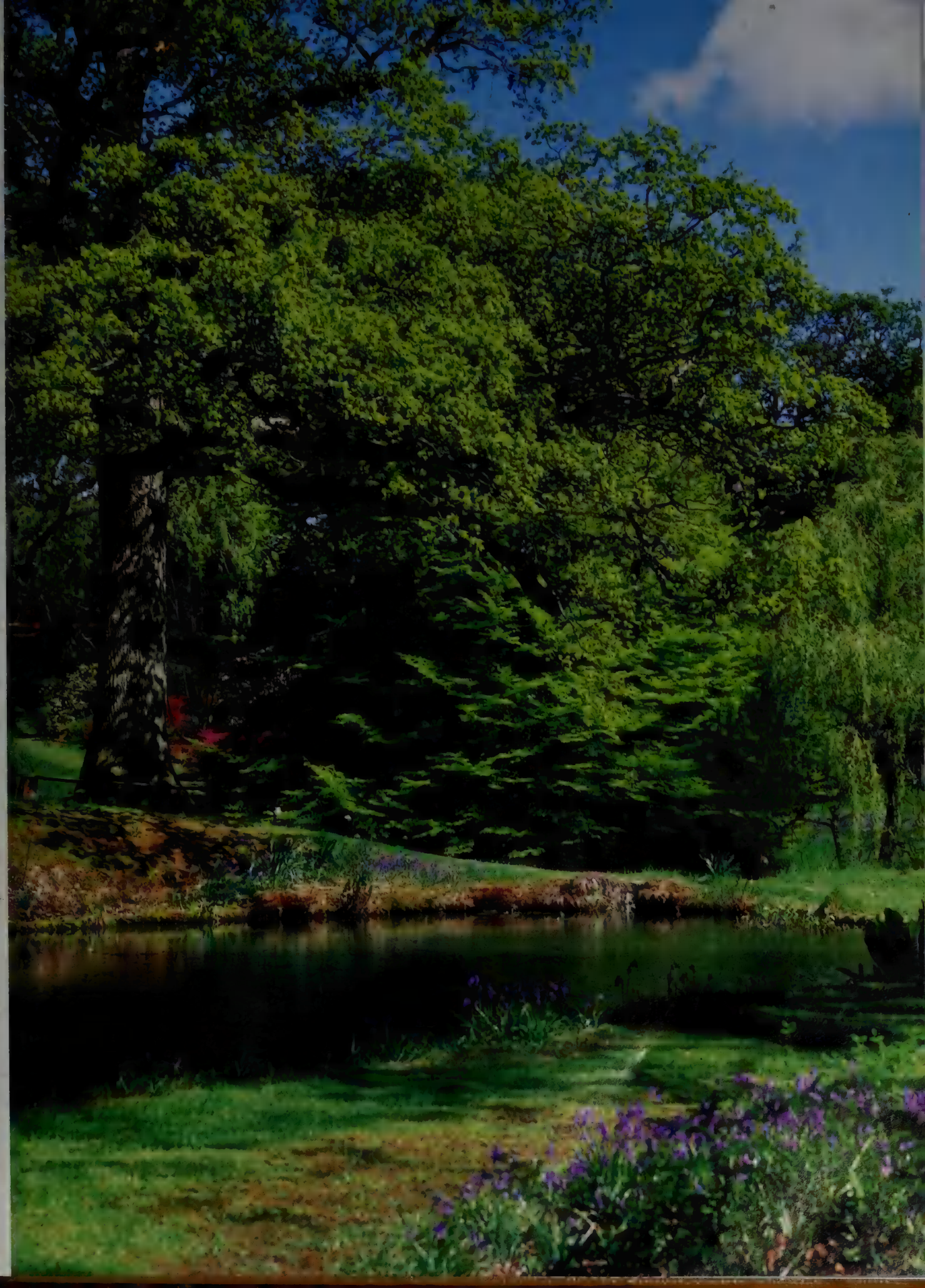
He would go to the horticultural shows in London, note the prizewinners and sniff that he had better at home. Judges suggested hopefully that he bring something to exhibit at the next show. He never did.

He had grown up in Sussex and knew the woods as a child. Gardening was in the family. His two cousins created great gardens nearby at Wakehurst Place and Leonardslee; his father had inherited the family home, and his mother was quite happy for the young Giles to do as he liked with the woods down the slope behind the house while she tended the Victorian rose beds at the top. The woods could be seen from the house, but in them he created a secret garden, a garden to be seen only from within.

The landscape must have been beautiful even before he began, with a southwest-facing slope; five streams—each with its own source within the garden—creating little valleys across the slope; five ponds; ancient oaks and beeches standing in ground carpeted with bluebells. Lilies of the valley perpetuated the local legend that in the sixth century Saint Leonard had slain a dragon in these woods and lilies of the valley had sprung up wherever the saint had shed its blood.

Colonel Loder created space for new exotic trees and shrubs by thinning out the native undergrowth. To let in more light for bulbs, primulas and wildflowers, he pruned







"Each client brings us a special set of circumstances. It's like reading a novel—it's an adventure," says designer Illya Hendrix, who with his partner, Thomas Allardyce, created an Art Déco–inspired house for Arlene and Steve Kraines in Beverly Hills. LEFT: In the entrance hall, lacquered columns on marble bases accent the room's height, while the table's crocodile legs provide a light touch.





Art Déco Revisited

A Beverly Hills Residence Marked by Period Flair

INTERIOR DESIGN BY ILLYA HENDRIX, ASID
AND THOMAS ALLARDYCE, ASID
TEXT BY HUNTER DROHOJOWSKA
PHOTOGRAPHY BY MARY E. NICHOLS

BELOW: A hardwood floor that was stained and bleached with a black-and-white checkerboard lends drama to the living room. Chair, sofa and drapery fabric, J. Robert Scott. A porcelain vase is set in a gold-leaf niche. OPPOSITE BELOW: In the living room, an Art Déco silver-patinated bronze faun-and-nymph, shown at the Paris Exhibition of 1925. The etched-glass-and-brass fire screen is by the designers.









PRECEDING PAGES: Art Déco themes characterize the family room, which contains circa 1930 bronzes, including *Three Runners* by A. Boucher, at right, atop the Italian demi-lune commode. Upholstery fabric from Jack Lenor Larsen. Stark carpet. ABOVE: The dining room offers "the appeal of the unexpected," says Illya Hendrix. The mahogany table is set with Baccarat crystal. A silver sconce is attributed to Emile-Jacques Ruhlmann. The chair, wall and drapery fabrics are from Scalamandré.

"I WANTED THIS HOUSE to be sophisticated in the Art Déco style of Radio City Music Hall, but not formal to the point of being uncomfortable," says Arlene Kraines, who remembers going there as a child. And so the atmosphere of that sleek, chic theater was transferred to the Beverly Hills residence of Arlene and Steve Kraines.

Designers Thomas Allardyce and Illya Hendrix were brought in to create an Art Déco presence that would be practical and livable. "She gave us the opportunity to do something new," notes Allardyce. "We like it when clients give us direction. They pull things from you."

Allardyce and Hendrix have earned a reputation for their attention to the details of interior architecture. Working with architect Tanya Rosenberg in renovating the 1938 garden house, they introduced a classical French formality by raising and vaulting the ceilings, adding such details as bay windows and cornices to complement the Déco-inspired furniture they designed. Allardyce explains, "There has to be a flow and consistency to the interior architecture. Without a great background, it doesn't matter how great the furniture is." In the living room, for instance, the two men converted a pair of closets into dramatic gold leaf, marble and lacquer niches housing nineteenth-century Chinese porcelain vases. The wood floors are decorated with a black-and-white checkerboard that brings a jazzy coherence to such diverse elements as the grand piano and the zebra-striped black-lacquer chairs.

The attention to the background is evident in the living room fireplace of black granite and gold marble. It is fronted by the designers' glass fire screen etched with a Déco version of klieg lights at a Hollywood premiere. The mantel is an ideal support for the racy, streamlined 1925 faun-and-nymph sculpture in bronze.

Allardyce and Hendrix designed most of the furniture in the house with the curving, voluptuous form of French Art Déco, yet they leavened the effect with Neo-



Neutral shades of gray lend elegance to the master suite, "which is calm, sleek and soothing," says Arlene Kraines. Gilt relief decorates the door. Upholstered pieces are covered in Lee Jofa mohair. Jack Lenor Larsen drapery and bed fabrics. Stark carpet. As elsewhere, the designers have made use of cornice designs of the 1920s and 1930s, as well as other Art Déco touches. "When something has been invented, why reinvent it?" asks Thomas Allardyce. "It's wonderful to give these designs life again."

classical pieces and nineteenth-century styles. "Art Déco is perfect to blend with any other antique," observes Allardyce, pointing to the Charles X–style chairs in the living room, as well as the Neoclassical bronze medallions in carved pearwood frames.

Allardyce says that Arlene Kraines was one of their first clients to demand "a home filled with vivid color." In the family room, the brilliant colors are picked up subtly in such details as the insets of aqua lacquer in the acacia wood low table and Déco-derived console table. Claret is applied as a stain on the mahogany of the bar. A comfortable room of overstuffed chairs and sofas, it is used for watching television and listening to music. Still, with a black-and-tan scrollwork carpet and lacquer and gold highlights, it also supports a theatrical ambiance.

The impulse toward glamour is less restrained in the dining room, where the designers covered the ceiling in gold tea paper and the walls in bronze-and-black striated silk. They designed the elongated table of claret-stained mahogany with black-lacquer trim so that it appears to float like a ruby in the room's dusky light. "I think dining is a fantasy time," explains Illya Hendrix, "and when guests come you want them to sit in an environment that's different, something of an adventure."

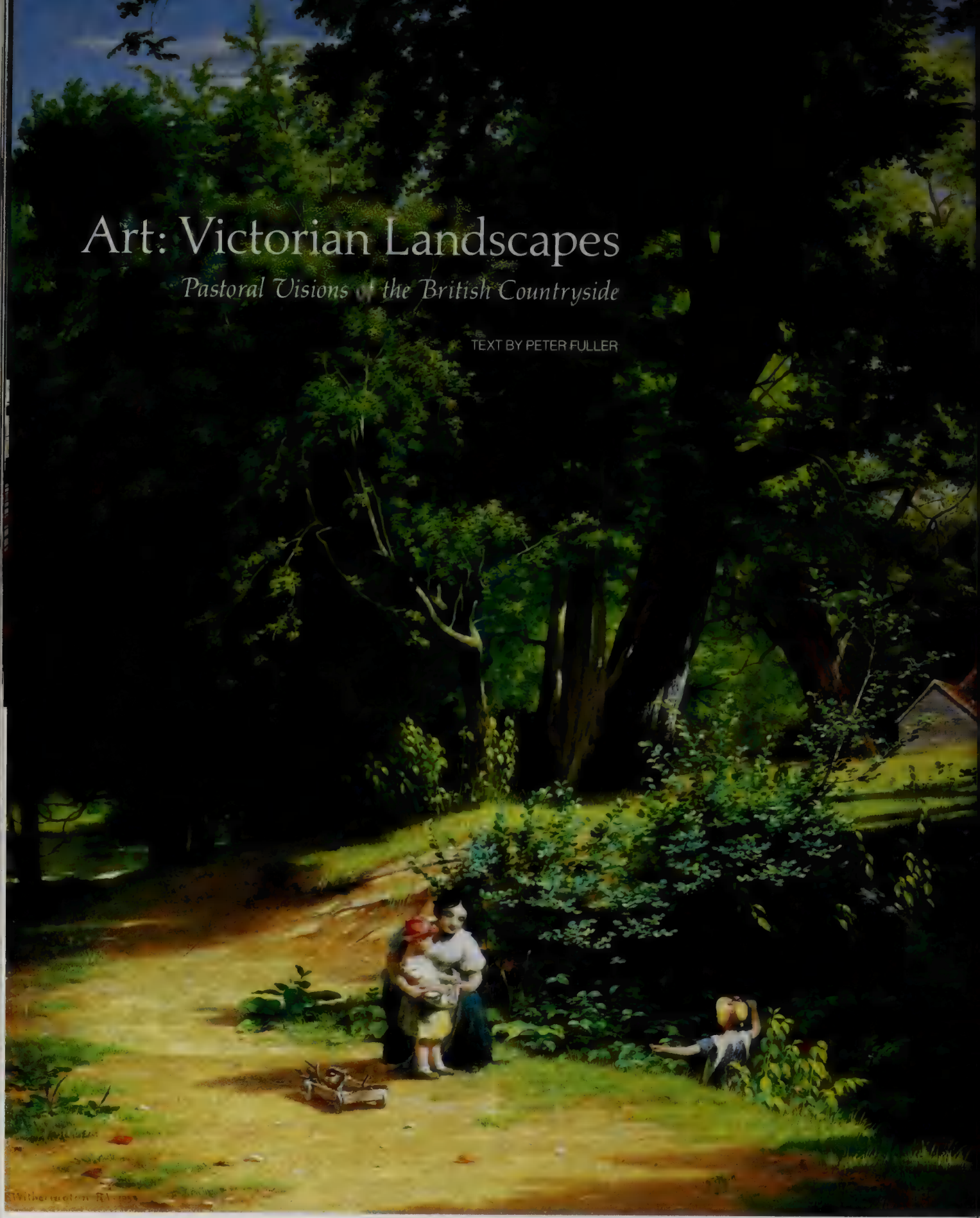
By contrast, the master suite is a study in serene elegance wrought in shades of platinum, charcoal and chinchilla. Art Déco cornices and silver-leafed ironwork on the door to the bath bear discrete patterns consistent with the room's grand simplicity. The streamlined silver bed tables with crimson tops are considered, for all their beauty, to be the most personal objects. "You need room there for family photographs, books and tissue boxes in order to be comfortable as you go to bed," says Allardyce.

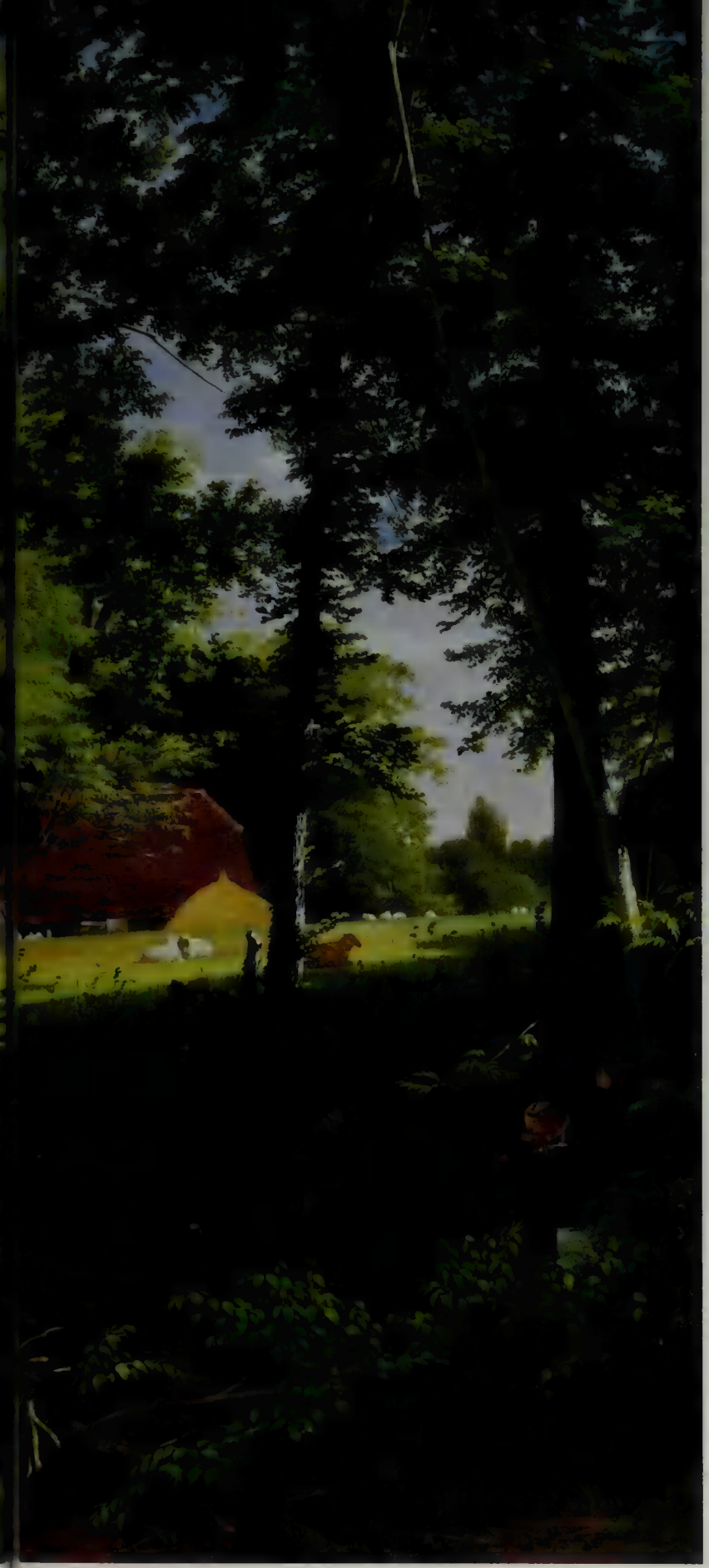
Hendrix captures the feeling of this house when he says, "So much Art Déco can be trendy. Here, we tried to achieve something more."□

Art: Victorian Landscapes

Pastoral Visions of the British Countryside

TEXT BY PETER FULLER





The Homestead, William Frederick Witherington, 1855. Oil on canvas; 27" x 35". The Victorian taste for picturesque landscapes, often accented with peasants at rural pursuits, is evident in a work by Witherington. Although a native Londoner, he spent much time in the country for his health. Owen Edgar Gallery, London.

SIR JOSHUA REYNOLDS, the first president of the Royal Academy, did not think much of mere "landskip" painting. In the closing years of the eighteenth century he urged his students on to what he took to be higher things, especially to history painting in the grand manner. After Queen Victoria had ascended the throne, in 1837—the year Constable died—the British began to recognize what their greatest landscape artists had achieved. In 1843 John Ruskin published the first volume of *Modern Painters*, which claimed "their superiority in the art of landscape painting to the ancient masters."

Ruskin argued that Turner, in particular, had looked at nature so closely that he had revealed its spiritual truths. Far from being mere "landskip," Turner's painting was on a par with the medieval cathedrals: "The English School of landscape, culminating in Turner, is in reality nothing else than a healthy effort to fill the void which destruction of Gothic architecture has left."

But the truth was that, by the time those grand words were written, English landscape painting was already on the decline. The second half of the nineteenth century saw a great quantity and variety of painting of the English countryside but nothing comparable to the sublimity of Turner or the vivid freshness of Constable.

In 1851—the year Turner died as a lonely recluse in a Chiswick lodging house—Ruskin wrote a letter to *The Times* in grumpy defense of the much-criticized pictures by the Pre-Raphaelite Brotherhood. Ruskin soon convinced himself that John Millais was Turner's true heir, even though his pictures were nothing like Turner's.

The Pre-Raphaelites took literally Ruskin's advice, "Go to Nature . . . rejecting nothing, selecting nothing and scorning nothing." And so their obsessive techniques had something in common with the all-inclusiveness of photography. But, like Turner, they still hoped to find meaning and spiritual value in nature: They believed that it was God's handiwork.

They believed it, but they also doubted their beliefs. And that doubt is apparent even in Holman Hunt's *The Hireling Shepherd*, 1851, an idyllic picture of the English landscape as a garden made by God for man. Behind the brilliance and noonday sunshine there is a sense of unease. This paradise will not last. The death's-head moth that the negligent shepherd is showing to the girl seems to point to the fall that is to come.

By the end of the decade William Dyce had painted the bleakest of Pre-Raphaelite landscapes, *Pegwell Bay*, which was once vividly described as an image of the "end of all things feeling." Dyce shows us women and children hunting for fossils on the beach beneath gray cliffs and a lowering sky. Overhead, Donati's comet—a symbol of impending doom—passes by, unnoticed. We remember Alfred Tennyson's question, "Are God and Nature then at strife, / That Nature lends such evil dreams?"

The new science of the 1850s had changed landscape painting. Even an artist like Dyce, who retained his belief, could no longer feel that by studying nature he would be able to reveal God. Like Matthew Arnold on Dover Beach, Dyce, too, had heard the "long, withdrawing roar" of the sea of faith and stared



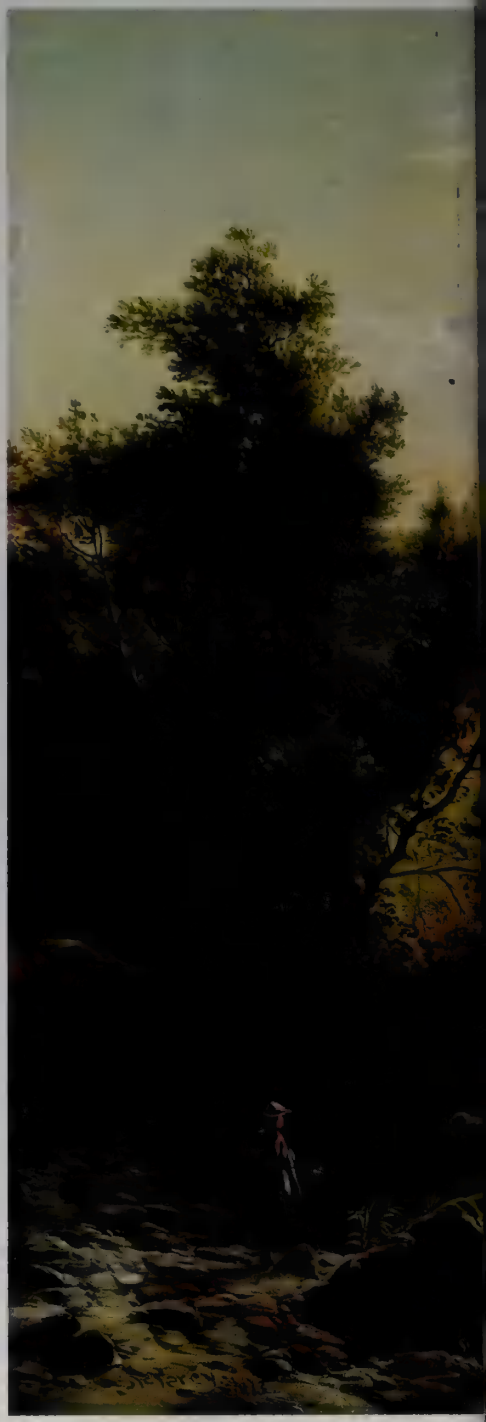


ABOVE: *Summer Landscape*, Edward Charles Williams, 1859. Oil on canvas; 41" x 60". Removed from England's industrialized cities, the sylvan countryside became the focus of Victorian painting. "Let Nature be your teacher," wrote Wordsworth, who, along with Ruskin, inspired the landscape artists of the day. Schillay & Rehs, Inc., New York. RIGHT: *Harvesting*, George Vicat Cole, 1881. Oil on canvas; 28" x 33½". An idyllic vision of the harvest is one of many such scenes rendered by the acclaimed Cole. Like his father, he often recorded the golden fields and the gathering of their yield. Richard Green, London.





LEFT: *The Meadow King,* Thomas Sidney Cooper, 1854. Oil on canvas; 53" x 63". The prolific "Cow" Cooper—known for his depictions of cattle and sheep—was influenced by the 17th-century Dutch tradition of animal painting and by his friend Eugène Verboeckhoven. W. H. Patterson Fine Arts Ltd., London.
BELOW: *A Drover Watering Cattle in a Highland River,* Sidney Richard Percy, 1873. Oil on canvas; 24" x 38". Illumined with a pale shimmering light that was characteristic of Percy's work, the highland setting with cattle became a popular Victorian theme often identified with the artist. Frost & Reed Ltd., London.



Much landscape painting of the later 19th century offers a promise of consolation rather than spiritual or scientific truth.



ABOVE: *A Gypsy Encampment by a Wooded Lane,* William Shayer, Sr., 1851. Oil on canvas; 24" x 36". Eschewing London for the verdant terrain of Hampshire, where he resided for some 70 years, the self-taught Shayer painted the wooded environs with its Gypsies, rustic figures and animals, as well as nearby coastal scenes. Guarisco Gallery, Ltd., Washington, D.C.

down upon the naked shingles of the world.

But there were many who wanted to avert their eyes and their hearts from such desolation. Much landscape painting of the later nineteenth century is unashamedly idyllic; it offers a promise of consolation rather than spiritual or scientific truth.

"The business of art," John Linnell once said, "should be to create spiritual perceptions." Linnell was the father-in-law of the great visionary painter Samuel Palmer and a lifelong friend of William Blake. But his own interpretation of "spiritual perceptions" was much less demanding than theirs. In later life Linnell made a fortune selling pictures of a prelapsarian vision of Surrey, one of the English home counties.

Linnell's commercial success depended upon a new picture-buying public. At first, most landscapes had been sold to patrons who were themselves countrymen—usually

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ASSESSING THE FINER POINTS of luxury shoe design takes a well-trained, discerning eye. That's no problem for sophisticated young fashion-world professionals such as Michael and Deborah Abrams, who are owners and general managers of Perry Ellis Shoes. So when they purchased a venerable apartment in a prewar building on New York's Upper East Side, they brought an innately modern appreciation of form, scale and function to the ceremonial maze of rooms. To restructure the 4,300 square feet into a coherent, livable space, they hired architect R. Scott Bromley and his late partner, designer Robin Jacobsen, of Bromley/Jacobsen Design.

The firm of Bromley/Jacobsen is known for pure, pragmatic, modern design with an emphasis on natural materials like stone, marble, tile and glass. It is also known for a wizardry at creating award-winning audiovisual media rooms. Canadian-born Scott Bromley was delighted to find in his new clients a genuine concern for proportion, detail and clean, uncluttered spaces. The Abramses wanted no

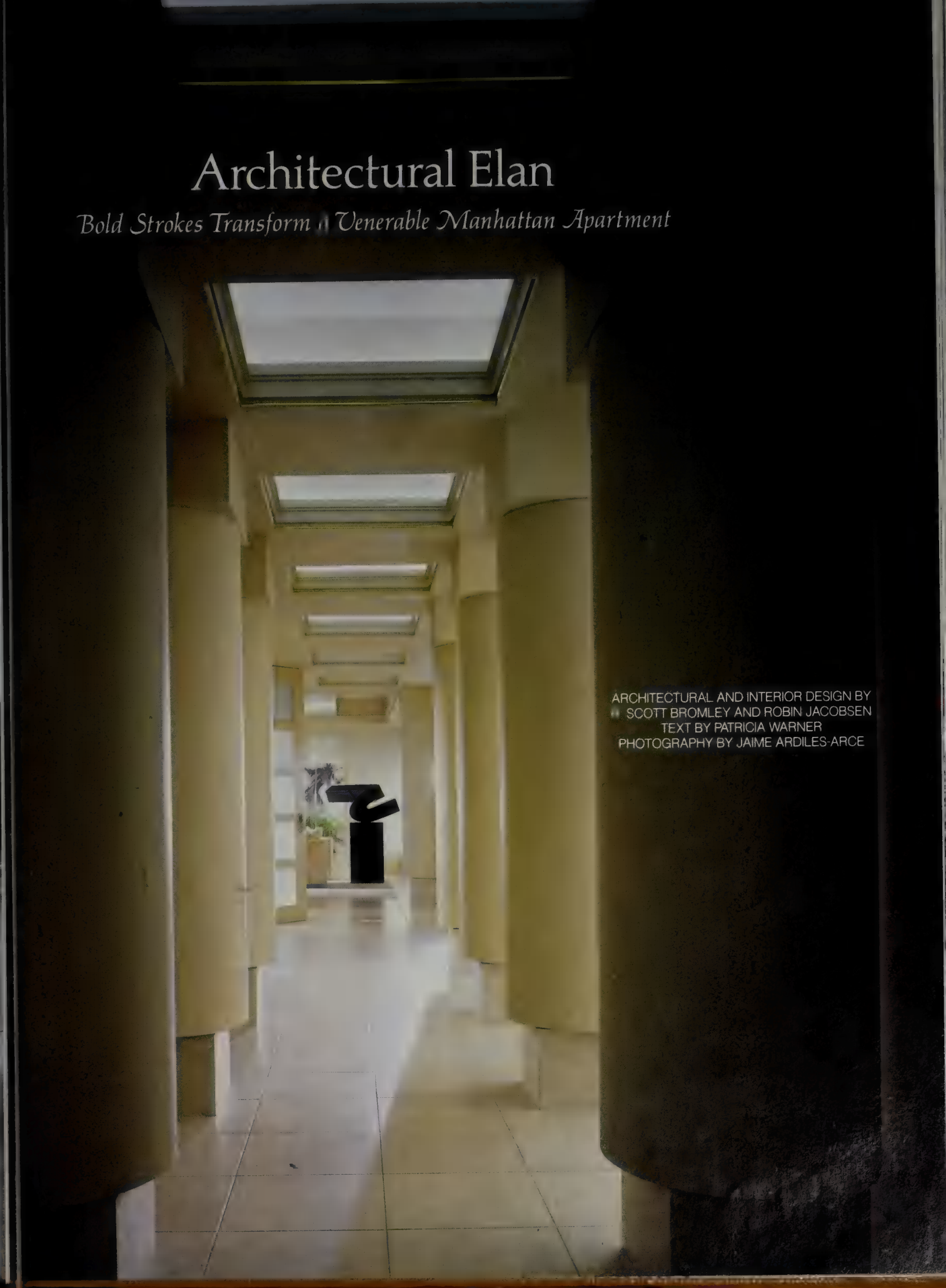
LEFT: "We call the jagged rent in the ceiling 'rip in the sky,' " says architect Scott Bromley, who, along with his partner, the late Robin Jacobsen, designed Michael and Deborah Abrams's Manhattan apartment. At left is *Diner* by Jay Wright. BELOW: The living room is highlighted by an Eileen Gray chair and a plaster maquette by Clement Meadmore. OPPOSITE: "The columned galleria is the 'spine' connecting all the rooms," notes Bromley. "If this were Postmodernist, the columns would be more theatrically imposed. They're not. The columns are a classical solution, plain and simple."

The skillful remodeling provides a highly sculptural background.



Architectural Elan

Bold Strokes Transform a Venerable Manhattan Apartment



ARCHITECTURAL AND INTERIOR DESIGN BY
SCOTT BROMLEY AND ROBIN JACOBSEN
TEXT BY PATRICIA WARNER
PHOTOGRAPHY BY JAIME ARDILES-ARCE

vignettes or arbitrary shelves, but a pristine, visually strong environment that was architect-designed right down to the hardware. "They are people with a contemporary lifestyle that the apartment now definitely reflects," comments Bromley. "We took out walls to enlarge and simplify the spaces. In older apartments, the baths are always too small, the hallways too narrow. It's interior planning from the 1920s, but we don't live that way anymore."

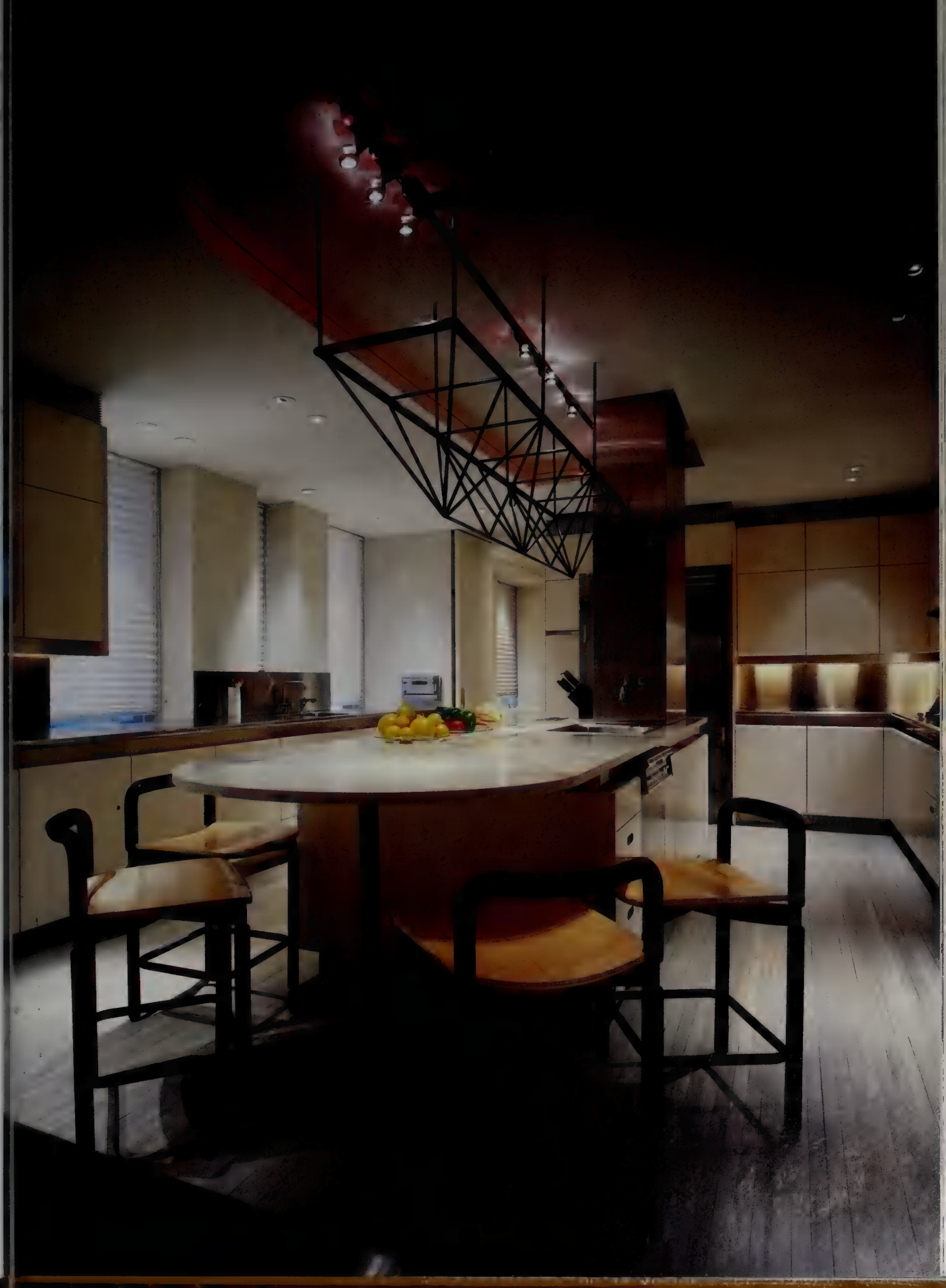
The skillful remodeling, with its expressive vocabulary of shapes and textures, provides a bold, highly sculptural background. A generous lighted space flows through and around a central "spine" of columns that march from the entrance hall until halted by a large closet-wall at the far end of the apartment. Made from fiberglass, the columns balance on gray stone plinths and are well scaled to visually anchor the areas they define. In fact, every room but the maid's leads off this core. Preexisting ceiling beams were artfully duplicated to create an overall pattern, adding greatly to the complexity of the design. "Everything is tucked away," says Bromley. "There are no superfluous details to collect dust." He took the pale, creamy monochrome that unifies walls, ceilings, rugs and furniture from the color of the velvety Italian stone floor. The big, squashy, perforated-leather living room armchairs, as well as the woven wool carpet, inset in the floor, are Bromley/Jacobsen–designed.

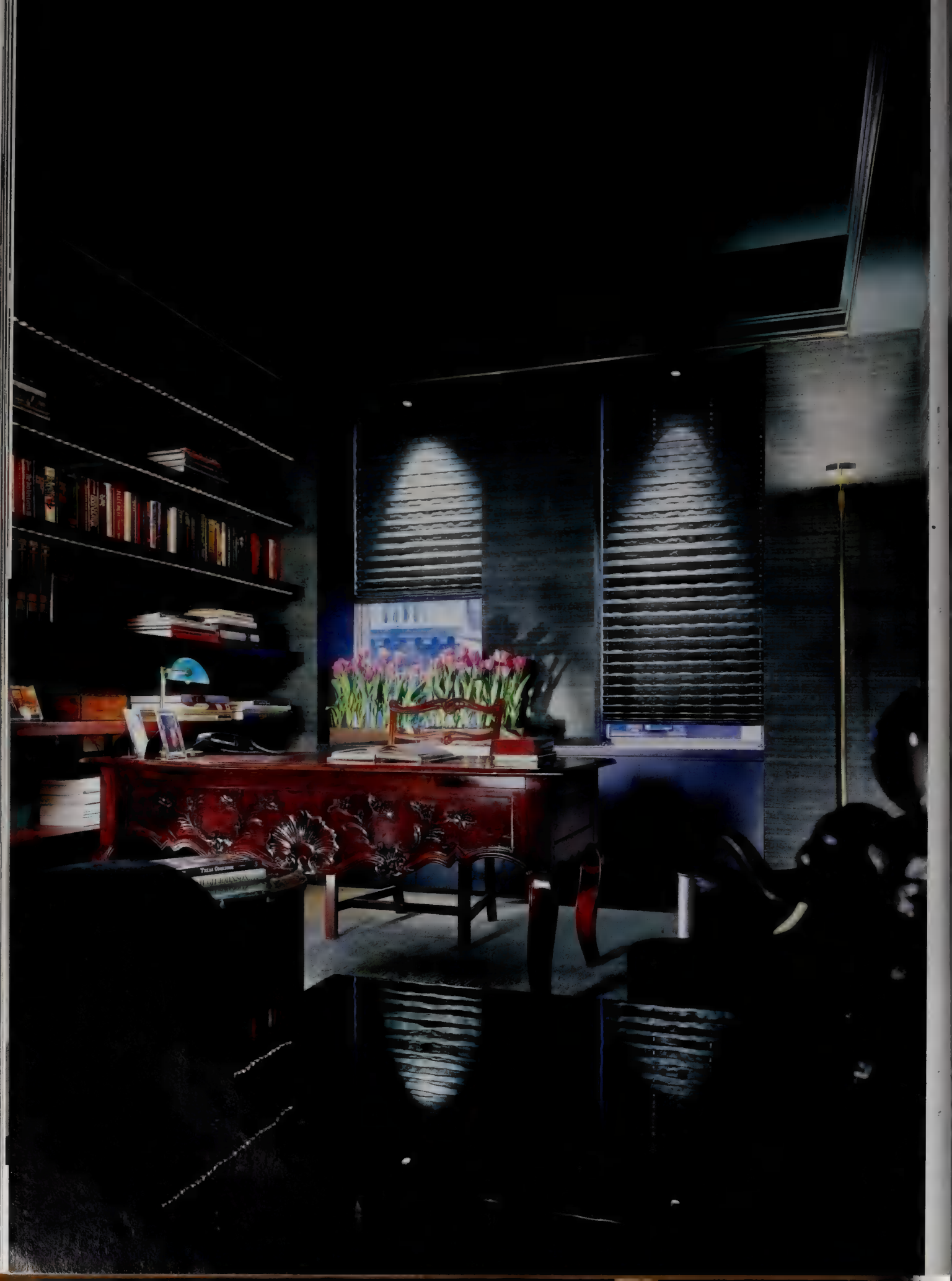
About materials, Bromley points out, "There's a time and place for highly polished surfaces, but in this apartment we've used honed stone, satin-finished stainless steel and a spray paint on walls and ceilings that has a subtle impasto finish. As I get older I get softer." The architect is also intrigued by earlier technologies, and among the many light sources, he has used cold cathode tubes—a forerunner of fluorescent lighting—for "the wonderful effects you can get."

Bromley adheres to basic modernist principles, translated into a crisp, luxurious kind of minimalism. Postmodernist philosophies, he claims, affected his work "not one jot." He is inspired instead by classical antiquity and early-twentieth-century modernism. The work of renova-

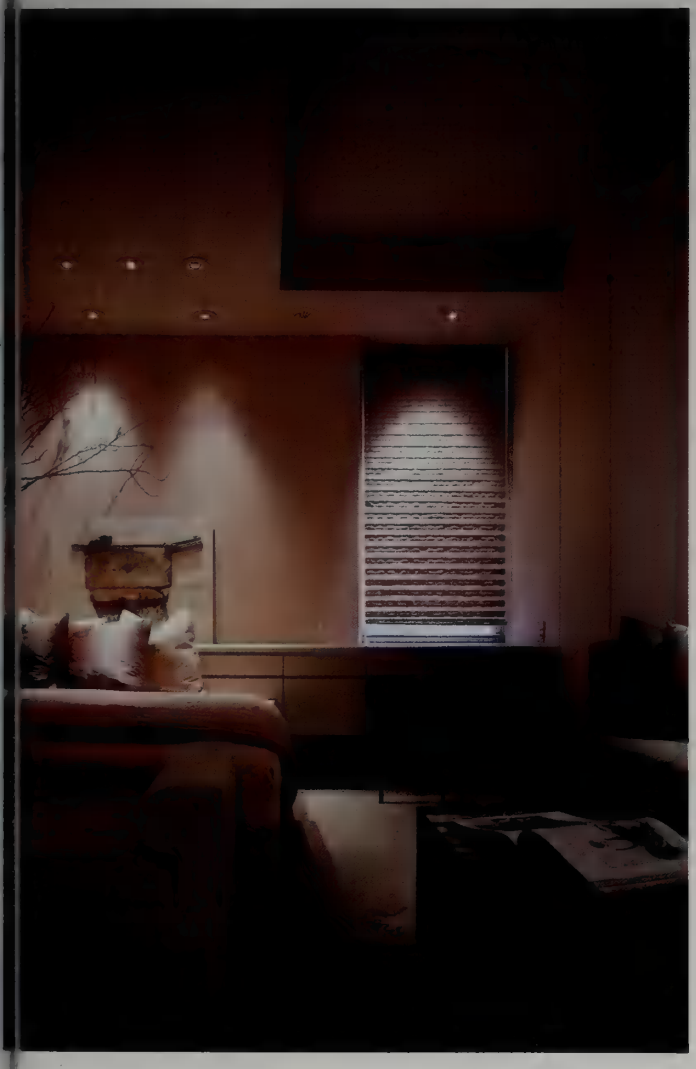
BELOW: "We designed the dining room with two tables that may be joined for large seatings. The tables are trimmed with brass, as is the ceiling," says Bromley. "The wall conceals cupboards and drawers for china and flatware. Mrs. Abrams has some antique flatware that she uses for special dinner parties. It surprises everyone." Jack Lenor Larsen chair fabric. OPPOSITE: "The original two-bedroom maid's suite was demolished," explains Bromley, "in order to create this eat-in kitchen, which also serves as a secondary entertainment area." Wine cooler and refrigerator/freezer by Traulsen. KitchenAid double ovens.







tion was completed over two years, and in the beginning the couple were sans children. However, two babies arrived in quick succession, and the exercise room was hastily converted to one of two essential nurseries. Careful planning has accommodated the expanded family of four with ease. Deborah Abrams, also Canadian, is in charge of product development at Perry Ellis Shoes, where she makes design decisions every day. She and Bromley were quickly established soulmates. "We explained to Scott at the outset that we wanted something so architecturally beautiful that, if we felt like it, we wouldn't need furniture. That is what he gave us, and we love it."



The Abramses' taste in contemporary art is selective: a sculpture here, a large realist painting there, positioned to float effortlessly in the eloquent spaces. Bromley devised another "artwork" in the ceiling of the entrance hall—a jagged rent through which the viewer can see a ceiling painted to look like a sky. It's an amusing introduction to the open sequence of rooms.

The living room and den are a serene paean to modern comfort; as contiguous areas they can be partitioned by sliding doors, the den further screened by paneled doors of sandblasted glass that open to the hall. In the living room, the fireplace looms unexpectedly inward, its mantel composed as a tall, inverted, sloping shape. From here, one drifts back through the columned gallery to the dining room diagonally opposite and finds a spare arrangement of paired glass-topped dining tables and clean-limbed chairs. It adjoins the masterful kitchen. A marvel of styling and state-of-the-art appliances, the kitchen is the heartbeat of the house, the place where everyone likes to gather for informal meals or to watch when the Abramses cook. Practical enhancements include an integrated television monitor for viewing videotaped cooking courses, a steel-frame pot rack and a plane of polished stone topping the center island and doubling as workspace and eat-in counter. The architect attributes the scheme's overall success to his special zeal for baths and kitchens.

Except for the bedrooms and Michael Abrams's study, there are few solid doors to hinder the sense of flow. The sliding panel at the threshold of the master bedroom suite also marks a change in palette to a soft, all-over gray pink. The room is a paradigm of tranquillity that is almost Japanese—lush with textiles in subdued hues covering broad, simple furnishings, with little else visible apart from a grainy assemblage by artist Karl Mann and a vase with flowering branches. A capacious, fitted storage system hides the television and audio equipment, a refrigerator and clothes hamper. The area, with its comfortable seating, bath/spa, closets and dressing spaces, is the Abramses' favorite retreat after a hard day.

In fact, the apartment works on the spirits like a balm, both calming and revitalizing. It may prophesy a turning away from the compulsive arrangements of objects that interiors have, in some people's minds, been plagued with for over a decade. There is a satisfaction in allowing the unclogged rhythms of architectural form to sing. Or as Bromley would say, "to swing."□

"I like things clean and classic," says Bromley. "I've never done anything else. Since this is mainly a nighttime apartment, the design is focused on the inside, with window openings deemphasized and treated with simple blinds." OPPOSITE: Illuminated bookshelves and a cherry *bureau plat* enliven Michael Abrams's study, which doubles as guest quarters. ABOVE: "I've never liked clutter," says Mrs. Abrams. "I rely on plants and flowers for decoration, and my home is never without either." *Twin Beds* metal sculpture by James Ford in extreme foreground. The assemblage is by Karl Mann. Bench fabric and table from Knoll. Donghia sofa fabric. Gretchen Bellinger pillow fabric.





Interior Landscapes

Subtle Arrangements Define a Virginia House

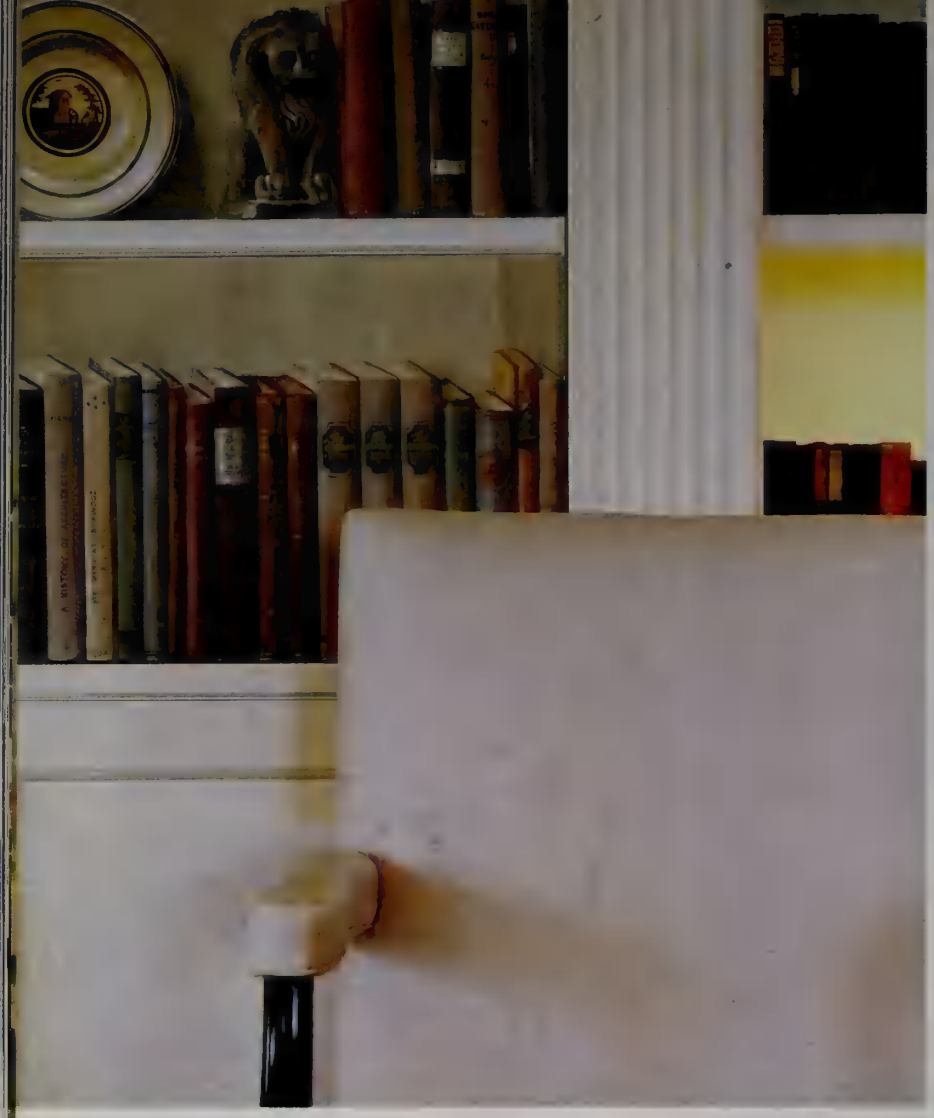
INTERIOR DESIGN BY WILLIAM HODGINS, ASID
TEXT BY PETER CARLSEN
PHOTOGRAPHY BY ANTOINE BOOTZ

THE HOUSE ITSELF gives nothing away. It stands discreetly on nearly two hundred acres of land crossed by low stone walls and surrounded by rich vegetation. "It's located in Virginia," says William Hodgins, "right in the middle of the swellest horse country in America." The Boston-based interior designer reworked the residence for a client who is not a horse breeder or owner but a landscape architect. "The area is very social," says Hodgins. "But being on a party circuit is not what the house is about. It is welcoming—the resident loves entertaining—but the spirit of the house is quite a private one."

When Hodgins first saw the property he was agreeably surprised to find that the house, though Colonial in style, was built largely in the early 1900s. "It gave me more freedom to make changes without guilt," he explains. Curiously, the house had been finished without any of the interior flourishes that traditionally characterize houses of the period—"no cornices, chair rails or baseboards," the designer notes.

The results are startling, given the conventionality of the house's façade and its formal setting. Using a classi-

For the Virginia house of a landscape architect, interior designer William Hodgins combined styles and added interior architectural details to the structure, which dates largely from the early 1900s. LEFT: An English horse painting hangs in the spacious entrance hall. The leather-covered *fauteuil à oreilles* is Régence. Scottish Adamesque mantel is from Danny Alessandro. The walls were decorated by Robert Jackson to resemble dressed stone.



gives the rooms a surreal quality, as rooms in dollhouses often have.

"I was helped immensely in this project by the client," says the designer. "She is a good editor with a cool eye," he adds, noting that she also has an innate understanding of design and a sensitivity to scale.

If luxury is implied, it is a slightly careless sybaritism, manifested in elements like the living room draperies, which swell out and crumple onto the floor. Such details are particularly effective in a house where everything else has been so distilled, so meticulously refined.

The house includes only one major Hodgins intervention, from a structural point of view—the "outback" room. "It sounds Australian," he says, "but that was how the workers used to describe it—'We're going out back now.'" The room, which is set in a separate wing, was intended to serve for more informal gatherings.

OPPOSITE: William Hodgins devised what he calls "an exact arrangement of objects and proportions" for the design of the living room, where, as throughout the house, he incorporated soft colors "orchestrated to a calming pitch." Sofa, chair and silk taffeta drapery fabric from Scalamandré. Carpets from Stark.

cal vocabulary, William Hodgins has created an interior of translucence and coolness. The design is both cerebral and almost primitive, but primitive in the most elemental sense of shelter and home.

If interiors can be considered artistic compositions, Hodgins's work has the effect of a series of tender watercolors. Each room is sketched in with solid, often oversize furnishings, then made magical and three-dimensional by accents that are deliberately undersize, such as mantel ornaments and sconces that seem slightly smaller than they should be. The scale



ABOVE: In the living room, a trompe-l'oeil panel by Robert Jackson illustrates favorite books and objects of the resident. Gainsborough chair is covered in Clarence House silk. RIGHT: A Regency gilt mirror from Gene Tyson is set over a French stone mantel from Danny Alessandro in the living room.



"We chose simple elements," the designer explains, "such as big floor-to-ceiling shutters, like something out of a countrified Italian room, a small landscape that is offset by a painted panel by Robert Jackson, who did a lot of work throughout the house, and a large rag rug in a sea-green color. And the upholstered pieces are all overscale."

Throughout the house, Hodgins has incorporated what he describes as "a very sparing use of color. There's a monochromatic feel to each room, so that when you get to the black column lamps in the master bedroom it's almost shocking."

The mood of the house, as fragile as rice paper, could not be compromised by the necessary impedimenta of twentieth-century media, so various devices were employed to spirit the electronics out of sight. In the living room, for example, a trompe-l'oeil panel by Robert Jackson, which illustrates some of the resident's favorite objects, conceals the television and stereo equipment, while in the master bedroom a large armoire, decorated with Neoclassical motifs, does similar duty.

"One of the qualities I sought in the house was a soft glow without a hard, obtrusive shine," Hodgins explains. "So we did things like pave the floor of the outback room in a pale dove-gray English stone, and we found a very dense, cloudy marble for the floor of the bath."

The house is all about light, an ethereal quality that makes the design both seductive and successful, without yielding to sentimentality or self-consciousness. The quality is perhaps best expressed by the original meaning of the word *glamorous*—alluring, elusive, at heart mysterious. □



RIGHT: A Scottish landscape by E. R. Smythe entitled *Birth of the Conway*, 1875, dominates the "glamorously pared-down" dining room, notes Hodgins, who had the walls glazed a pale yellow. The chair rail frieze is embellished by trompe-l'oeil dentils and rosettes by Robert Jackson. Reproduction George III wheel-back chairs are arranged around the English mahogany table. Striped taffeta drapery fabric is from Scalamandré. Stark carpet.









ABOVE: For the "outback" room, a light, open space set aside for informal gatherings, the designer sought "the feeling of a countrified Italian room with grand and rustically simple details," such as floor-to-ceiling shutters and tole lamps. Partially seen over the mantel is an American primitive work framed by a trompe-l'oeil design by Robert Jackson. Chintz upholstery, Lee Jofa; rag rug from Rosecore.

RIGHT: An elaborate mid-19th-century iron-and-brass bedstead found in England is highlighted in the dayroom, which the designer planned as "a quiet and private retreat" for his client. Flanking the bed are English creamware saucers set atop mirrored-back brackets. LEFT: A Louis XVI side chair, from a set of four, stands before the window in the dayroom.





RIGHT: The expert eye of British-born director-cinematographer Tony Richmond was used to great effect by his wife, actress Jaclyn Smith, in the renovation of their Bel-Air house. Smith, who is a native of Texas, turned their 1920s residence into a setting that combines the comfort of an English country house with the grace of an antebellum mansion.

BELOW: *Faux-marbre* fluted columns and an Aubusson carpet balance the living room's various groupings of gilt furniture. French doors with fan lights offer panoramic views of the city below. At rear is a late-19th-century portrait by Rodrigo Fiorelli. The wallcovering is from Clarence House. OPPOSITE: By the French doors is a Louis XVI–style *bureau plat;* a late-19th-century slipper chair is next to a tray table with a Georgian silver candlestick.

ARCHITECTURAL DIGEST VISITS:

Jaclyn Smith and Tony Richmond



TEXT BY JOSEPH GIOVANNINI
PHOTOGRAPHY BY MARY E. NICHOLS

IN THE CASE OF this particular mirror, the wish seems to have come true. Gaze into the oval glass, set in a gilt frame that's surrounded by garlands and ribbons of carved wood, and a charmed vista unfolds: first, a portico of tall, fluted columns on the other side of the living room; then a wall of French doors and fan lights, with billows of chintz above; and beyond, through the tops of specimen trees, a long view across the Los Angeles basin to the Pacific. On a clear day, in this aristocratic mirror—its graceful eighteenth-century curves straightening into more rigorous nineteenth-century lines—the view extends all the way to Catalina.

The wish that seems to have come true is all around you—or rather, all around actress Jaclyn Smith, who, as a young girl in Houston, decorated her own room, from the silver hair-







brushes to the canopied bed. "I gravitated naturally to old things," she recalls, as she sits at the edge of an antique fauteuil opposite the gilt mirror. When she went with her grandfather at age nine to see *Gone With the Wind*, she was fascinated by the winding stairs of the antebellum mansion and the Aubusson carpets. "I wanted that kind of place," she says now. "I liked to see through lace curtains—they set an atmosphere." As soon as she was able, Jaclyn Smith began to collect antiques of her own.

Her home now—a two-and-a-half-story mansarded house on a hillside in Bel-Air—is her own Tara, the result of years of looking, working and collecting. A movie-set-perfect image made real by an actress with the nine-year-old still very much alive in her. "If I'm extravagant about anything, it's the house," she says. "I would much prefer to buy an antique than jewelry or a car." A wide staircase winds down from the entry into the expansive living room, leading guests past the view into a softly atmospheric living room that is centered around an Aubusson carpet and the mirror, which hangs over a marble fireplace. The tone is venerably old, fragile and very floral; the fabrics, carvings, paintings and vases extend the garden outside into the living room via images of teeming flowers, especially roses.

Smith, who starred in *Charlie's Angels*, the television movie *Jacqueline Bouvier Kennedy* and more recently *The Bourne Identity* and *Windmills of*

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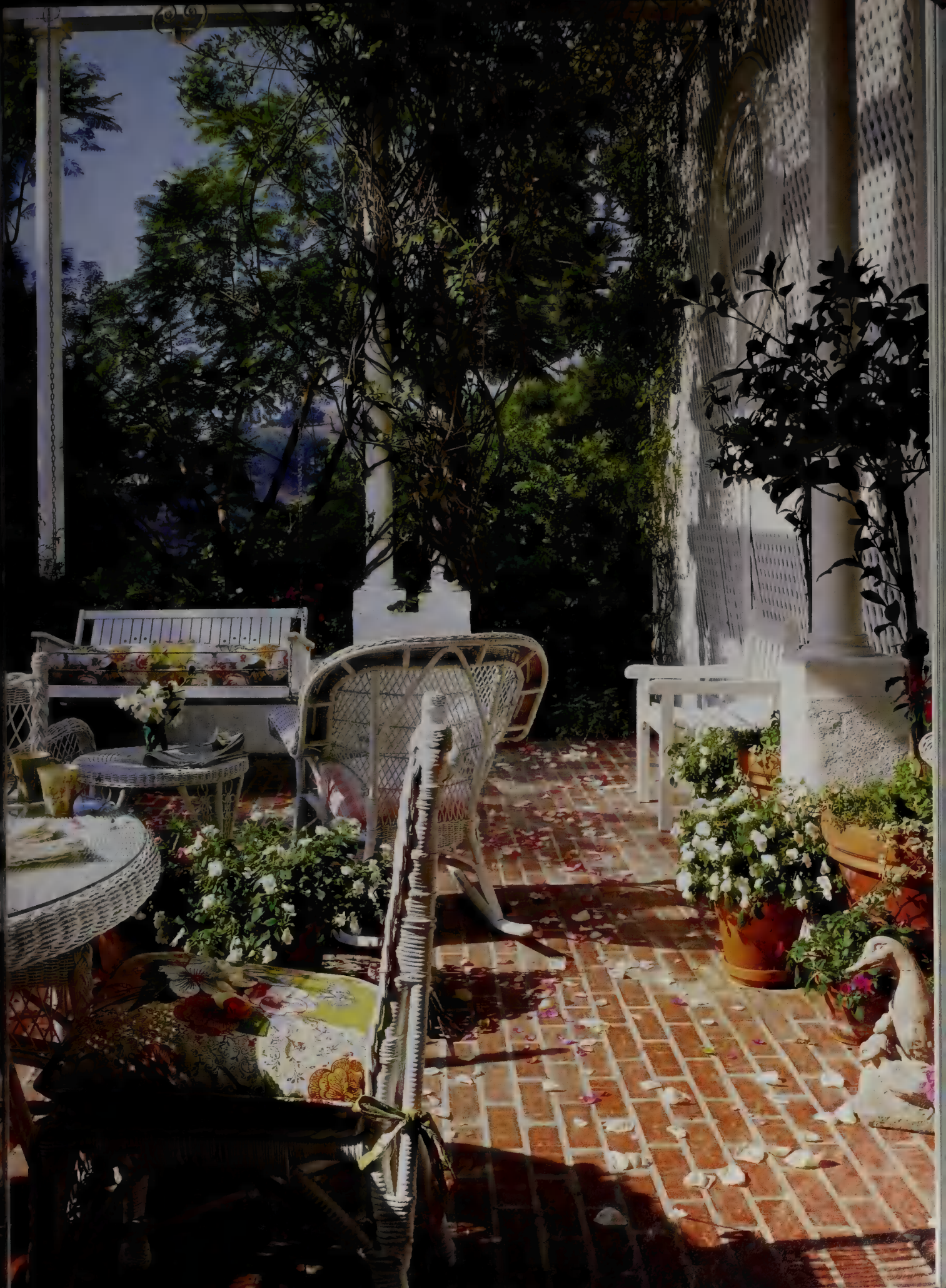
LEFT: The formal dining room, original to the house, is highlighted with a ceiling painting acquired by previous owners from the Hearst Collection. "I discovered the Savonnerie carpet at a Paris flea market when I was shopping with my mother," says Jaclyn Smith. "She advised me against buying it, but it's one of my favorite pieces." A pair of Italian School 19th-century landscapes by Emilio Donini hang against fabric. ABOVE: Oversize chintz-covered furnishings offer comfortable viewing in the screening room. At right is a Louis XVI Revival inlaid sideboard.



ABOVE: Three-year-old Spencer Margaret stands in her own separate playhouse, complete with miniature wicker furniture and swagged draperies. BELOW: An extensive renovation converted a series of small rooms into a large master suite. Brocade fabric on the bed, which is also reflected in the Empire-style cheval mirror, is from Brunschwig & Fils. A stairway at back leads to a loft and viewing tower where Jaclyn Smith reads scripts. RIGHT AND COVER: Trelliswork covers the patio, furnished with wicker tables and chairs and a garden swing.







Antiques: Chinese Censers

Small Wonders of Devotional and Secular Use

TEXT BY AVIS BERMAN





Pair of Censers, Chinese, Qianlong period (1736–95). Cloisonné; 11¾" high each. The ancient and symbolic *qilin*—a benevolent creature with a dragonlike head, said to have appeared just before the birth of Confucius—is mounted by a boy whose saddle serves as the censer's lid. Incense is placed within the *qilin,* and the fragrance escapes through its mouth. Michael B. Weisbrod, Inc., New York.

Censer, Chinese, Qianlong seal. Jadeite; 6¾" wide. Lion-mask handles and a finial formed by two Buddhistic lions adorn a censer whose fitted ivory stand is elaborately carved into a tied spray of lotuses. Three flower heads rise to support the vessel's feet. Christie's, New York.



COLLECTORS WHO wail too much about the difficulties of scouting and caring for choice antiques today might do well to contemplate the perils of connoisseurship in imperial China. Owning a prize object could be hazardous to your health if your local potentate was the acquisitive type. Consider the tale of one Caojiong, a collector active during the early part of the Ming Dynasty (1368–1644). He had a Song censer of such rarity and refinement that it elicited the admiration of all who saw it.

The incense burner was made of jade, which the Chinese believe can cure great ills, but the stone's reputed power didn't protect the unlucky collector, who was thrown into jail by the covetous district governor as soon as he heard about the censer. Caojiong was not released from prison until the precious vessel was handed over to his tormentor.



FELICIANO



PRUDENCE CUMING

ABOVE: *Censer,* Chinese, 13th century. Glazed stoneware; 3¾" high, 5" in diameter. The refined accomplishments of the famous Longquan kilns are revealed in the translucent jadelike glaze of a celadon censer, its form modeled after ancient bronze vessels favored by scholars and courts of the Southern Song period. J. J. Lally & Co., New York. LEFT: *Censer,* Chinese, circa 1640. Bronze; 8" high. A symbol of longevity, the hare gazes upward toward the moon, with which it has been linked in legends as early as the Han Dynasty. Michael Goedhuis Ltd., London.

Antiquing was not always this dangerous in the Orient, but the passion for possessing fine incense burners was widespread and ardent. As devotional and secular objects, censers were inseparable from religious rituals and social customs: They were an essential part of religious temples, domestic altars and scholars' tables for thousands of years. Reflecting their myriad uses, incense burners were made in any number of forms, from the classically simple shapes of bowls, cylinders and caldrons to the guises of cunningly modeled figurines and animals, either fanciful or realistic in appearance. Yet no matter what shape the censer assumed, its source was spiritual. As such, an incense burner is an object with both content and ornament, and the orna-



ABOVE: *Censer*, Chinese, 1707. Porcelain; 5 1/10" high, 9 3/10" in diameter. An extremely rare example of dated Chinese porcelain, in famille verte, is decorated with two dragons striding beneath a border of treasured symbolic emblems. Spink & Son, Ltd., London.

ment itself is full of purpose. In the words of the scholar Phyllis Ackerman, "Chinese ornament is instrumental design; it is not decoration as such but exposition, incantation and evocation—perhaps even prayer."

Incense burners have been made in every important medium for which the Chinese decorative arts are renowned. Whatever the period, province or style, a censer can be found that typifies it.

The popularity of incense spread through the Far East with the rise of Buddhism; censers were introduced into oblations and purification rituals. In Confucian households, incense burners were integral to the cult of ancestor worship. No devout family's shrine was complete without curls of aromatic smoke gently encircling the tablets memorializing a deceased eminence. Incense was also burned during funeral processions and at graveside ceremonies.

Incense was incorporated into everyday life because it perfumed the air and masked odors. Scholars felt that incense aided their meditation and study; newly married couples received censers inscribed with auspicious messages as wedding gifts. A clever and common use of incense burners was to tell time. An incense stick was notched along its length in gradations that took an hour to burn and then placed upright in a censer partly filled with sand. Time was measured by counting the notches.

Censers are well represented among the highly esteemed celadon wares of the Southern Song period (1128–1279). Like all celadons, they are celebrated for their range of subtle green and gray tints and for the luminosity of their glaze. Song censers often mimicked the form of caldrons on tripod legs, in homage to the ancient Chinese bronze vessel known as a *ding*. These censers have little or no decoration—simplicity and purity of shape and color are paramount.

Another monochrome pottery associated with censers is the pure white china from Fukien province known as blanc de chine. This soft, lustrous porcelain was first made in the fifteenth century and reached its apex during the Kangxi period (1662–1722), when Europeans began to clamor for it. J. P. Donnelly, the author of an encyclopedic monograph on blanc de chine, ascribed the great quantity of censers among Fukien pieces to the commonsense fact that white is the color of mourning in China. That would account, he said, for the kilns manufacturing objects

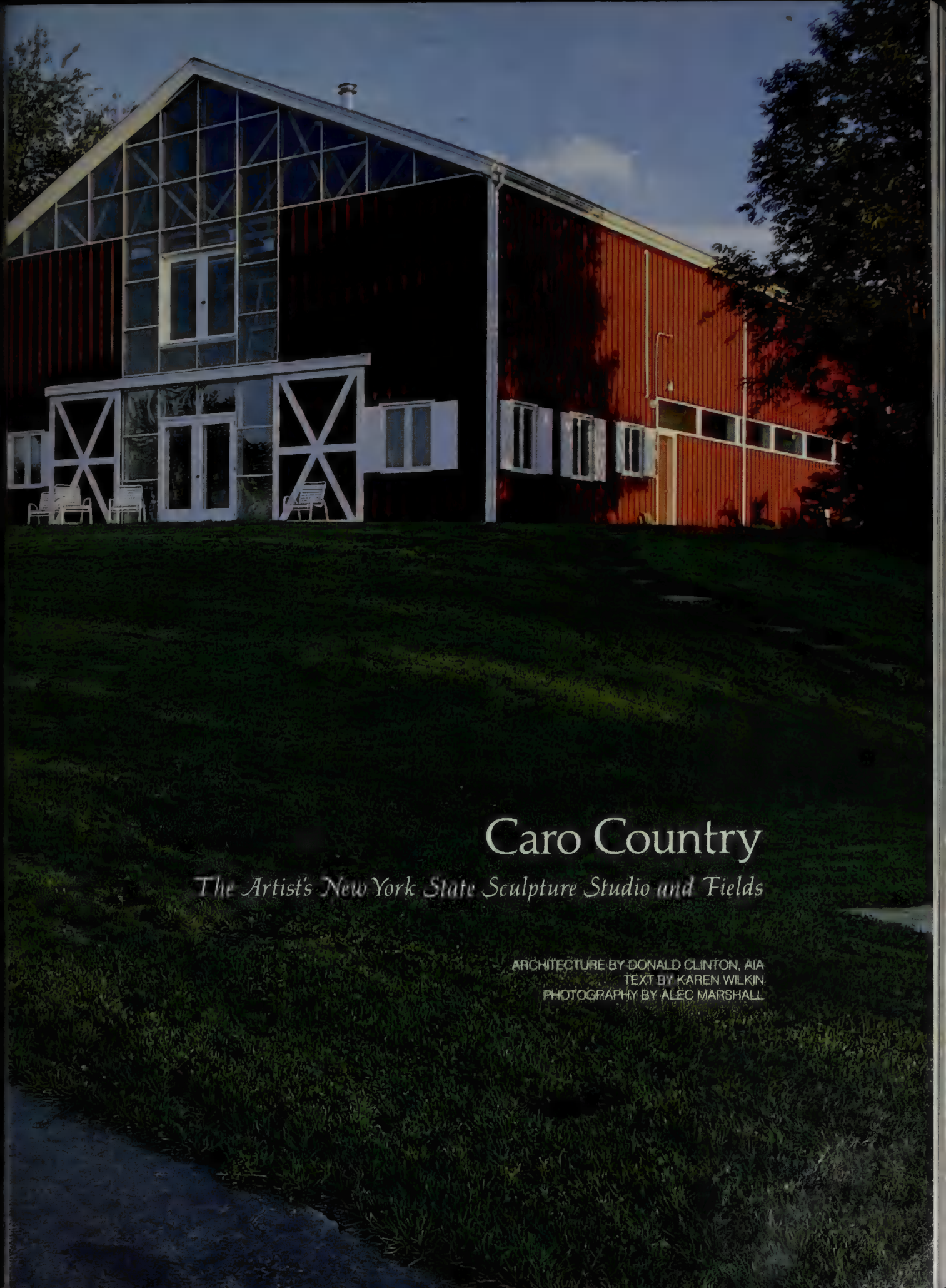
continued on page 220



LEFT: *Censer*, Chinese, circa 1765. Painted enamel on copper; 17″ high, 13″ in diameter. Famille rose floral motifs against a royal blue ground enrich a shrine-shaped Canton enamel censer with a hinged door. David Stockwell, Inc., Wilmington, Delaware. BELOW: *Censer and Tray*, Chinese, Kangxi period (1662–1722). Porcelain; 5″ high, 6″ in diameter. The white Te-hua porcelain known as blanc de chine, perfected during the Kangxi period, is exemplified by an incense burner sometimes known as the Marco Polo censer for its apocryphal association with the traveler. Ralph M. Chait Galleries, Inc., New York.

Situated amid 100 acres of fields and woods, Sheila Girling and Anthony Caro's barn in upstate New York was designed by architect Donald Clinton to suit the surrounding farmland vernacular while providing studio, storage and living space for the artists. The northern end of the house contains an apartment and, on the second level, Girling's painting studio. Caro's painted sculpture *Nova*, 1968–70, is in the foreground.





Caro Country

The Artist's New York State Sculpture Studio and Fields

ARCHITECTURE BY DONALD CLINTON, AIA
TEXT BY KAREN WILKIN
PHOTOGRAPHY BY ALEC MARSHALL







FROM THE ROAD, the long, red-painted building with its white trim could be just another horse or cattle barn like so many others in upstate New York. But when you turn down the driveway, you notice that one end of the tall barn has been peeled away to create a deep porch fitted with an impressive overhead crane, and the large metal objects around the porch are not, as in most working farmyards, tractors or derelict cars, but sculptures in progress. This barn is the American base of the British sculptor Anthony Caro and his wife, the painter Sheila Girling.

What is Britain's most distinguished sculptor (he was knighted in 1987) doing in upstate New York? "I needed a place to put sculpture," Caro says simply. For many years he has not only exhibited regularly on this side of the Atlantic but has made sculpture in the United States and Canada. Since Caro is notoriously prolific, work not easily shipped to England began to accumulate—a healthy number of the thirty-seven large *York* pieces, for example, sculptures made when Caro was able to





"We live in England, but we use the barn during our frequent work trips to the United States," says Anthony Caro (opposite above, in his studio). ABOVE: The field north of the barn is punctuated with Caro's sculptures. INSET: One of several concrete platforms holds *Box Flat*, 1974 (foreground); an untitled stainless-steel piece made in Berlin in 1987; *Emma This*, 1977 (right); and *Departure*, 1970, made in Bennington, Vermont. ABOVE RIGHT: Caro's studio opens onto a concrete working pad, where he keeps a crane for hoisting sculptures.

use the resources of a steelworks near Toronto as a studio away from home. Other works, shipped here for exhibition, posed similar problems when it came to returning them to England, especially in the past few years, when Caro has become more preoccupied with notions of actual mass and implied volume. A recent series that incorporates Brobdingnagian marine floats and bollards is typical.

"At one time," Caro says, "my New York dealers, André Emmerich and William Acquavella, arranged for warehouse space in New York where I could work and store things, but after a while that didn't seem feasible. I needed somewhere to collect all of my far-flung North American sculptures in one place. We decided that what we needed was a field and a barn not too far from the city. An old friend has a place upstate, so we went looking there."

Despite the region's being made up largely of fields and barns, Caro and Girling were exacting and rejected many possibilities. "We even stayed at a private fish and game club at what used to be one of the largest dairy farms in the district. There were plenty of unused barns—beautiful ones—and all kinds of other buildings, but not what we needed."

While the barns and outbuildings were not what the couple wanted for storage, the whole complex impressed them deeply. It seemed a perfect place for artists to work. The result was the Triangle Workshop, founded by Caro and Robert Loder in 1982 and held for two weeks every July since then. Triangle is an intense time of art making and exchange that has brought together painters, sculptors and critics from the United





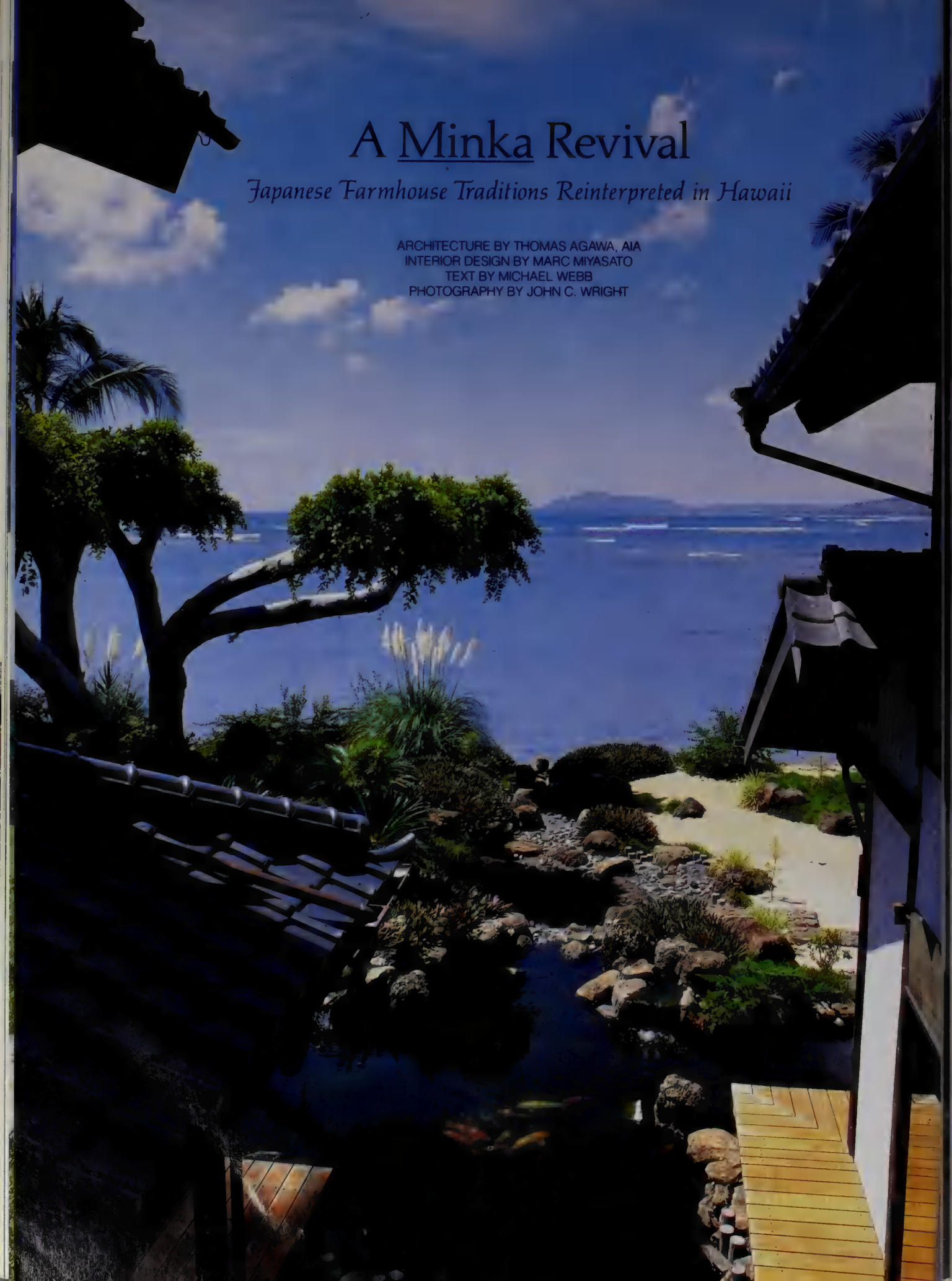
States, Great Britain, Canada, France, Holland, Germany, Spain, Australia, South Africa (black and white artists) and, last year, China. It's a formidable, stimulating experience that participants speak of the way born-again believers speak of their conversions. "The best two weeks of my entire artistic career," a comment from one of last summer's painters, a well-known British artist, is less hyperbolic than usual. The workshop clearly creates important connections between artists and even seems to help them to make better art. It didn't, however, solve Caro's storage problem.

"In 1983 the workshop had been in existence for two sessions," Caro says. "It was a great success, but I still didn't have any place to put my sculptures. And I found I was making even more of them at the workshop. We'd looked at so many places that wouldn't do. Finally we were shown yet another barn and field that wouldn't do—the scale of the field wasn't right—but we saw a field opposite that was perfect for us. Sheila said, 'Couldn't we have that one?' "

"The view from Sheila's studio looks north toward the Catskills on the left and the Berkshires on the right," says Caro. LEFT: Atop the hill is *Oracle*, 1983–5, which the artist made in London. INSET: Two black-painted *York* sculptures, *Packed Flats* (foreground) and *Trunk Flats*, both from 1974, are displayed with an untitled stainless-steel piece done in 1987.

Caro looked at the "perfect field" with his architect, Donald Clinton, even before acquiring it, and ideas began to evolve about what might be possible. "It's a wonderful landscape with rolling hills, hedgerows that are almost English and long views over the countryside," Clinton says, "but there wasn't much level land on which to site a building. The best place seemed to be at the brow of the hill. By straddling the hedgerow where it had a gap, we could get a dramatic view to the north and the hedgerow itself would provide some good-size trees near the building."

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A Minka Revival

Japanese Farmhouse Traditions Reinterpreted in Hawaii

ARCHITECTURE BY THOMAS AGAWA, AIA
INTERIOR DESIGN BY MARC MIYASATO
TEXT BY MICHAEL WEBB
PHOTOGRAPHY BY JOHN C. WRIGHT



Three traditional Japanese farmhouses, or *minka*, more than a century old, have been reassembled and restored as one residence on Honolulu's Maunalua Bay. "I cannot consciously create a traditional Japanese house," says architect Thomas Agawa, who spent his childhood in Japan, "but many of the ideas are rooted inside me." OPPOSITE: Decks overlook a koi pond. ABOVE: "The original houses had small windows because winters in the mountains are harsh," explains Agawa, who worked closely with interior designer Marc Miyasato. "We opened them up for ventilation and natural light." Palms blend with the Japanese garden.

WHO HAS NOT DREAMED OF living in a time-hallowed house equipped with every modern comfort? A Hawaii-based investment adviser and his wife realized that dream, creating an oceanfront residence from the structural frames of three Japanese farmhouses more than a century old. The gentle surf and swaying palms across from Diamond Head are a far cry from the mountains of Gifu Prefecture where the houses once stood, but they have been deftly interwoven, and the hybrid of old and new looks as though it belongs.

The husband had long been in love with Japan, collecting its treasures and exploring its history on business trips. He and his wife wanted a house to mirror that passion as well as provide versatile spaces for family and guests. Designer Marc Miyasato introduced them to Yoshihiro Takishita (see *Architectural Digest*, October 1988), an antiques dealer in the ancient city of Kamakura who is an expert in the dismantling, transporting and reassembling of *minka*—the traditional houses of rural Japan.

Like nineteenth-century American barns, *minka* were built by their owners with help from neighbors, using readily available materials and in a wide variety of regional styles. A century and a half ago Japan was still a feudal state with sumptuary laws that forbade peasants to use fine timber. Paper for shoji screens, nails and even tiles were expensive, so farmers and rural artisans used rough-hewn logs from the forest for the structural frame, bark or a thatch of reeds to cover the roof, and mud applied to a bamboo skeleton for the walls. Naturally curved tree trunks were exploited for their strength and beauty; irregularities were a challenge to the carpenter. Soot

from open fires seeped into the grain, giving the wood a patina that was enhanced by polishing. But today, as in the United States, urbanization has eroded Japan's rural communities. Old skills have vanished; ancient houses have been abandoned or insensitively repaired.

Takishita has raised public awareness by preserving and recreating *minka* in Japanese cities. The clients knew of him and were also familiar with the work of Hawaii-based architect Thomas Agawa, who had restored an old Japanese shrine in Honolulu. They went to Japan and selected one of Takishita's store of disassembled houses, but it proved too small, and so they bought a second and, later, a third. Agawa, working closely with Takishita and his carpenters, used the smallest as an entrance pavilion and as a bridge to link the larger pair. He drew on childhood memories of Japan—and his travels there—to capture the spirit of the original houses, while reducing the height of the structure and lowering the pitch of the roof to conform with local restrictions. He opened up the walls, introducing light and air to interiors that had been designed for insulation against cold winters.

When Agawa showed the plans to the building department, its staff took one look at the archaic carpentry with its Japanese notations and approved the design. The craftsmen who came from Japan followed tradition in assembling the structural frame, bamboo ceilings, roof and walls.

The interior is a showcase of Japanese tradition, rustic and refined, that comfortably accommodates a modern office, audiovisual room and kitchen. The massive Japanese elm posts and beams are a powerful presence throughout the house, rising twenty-seven feet to the vault above the living room. Opening out of the living room is a tatami-matted tea ceremony room that can be closed off by doors to serve as a Japanese-style guest room. East and West are combined in the dining area and in the master suite upstairs, where Miyasato has skillfully integrated the owner's antiques with understated American furniture and paper lamps that enhance the sensuous grace of the old wood.

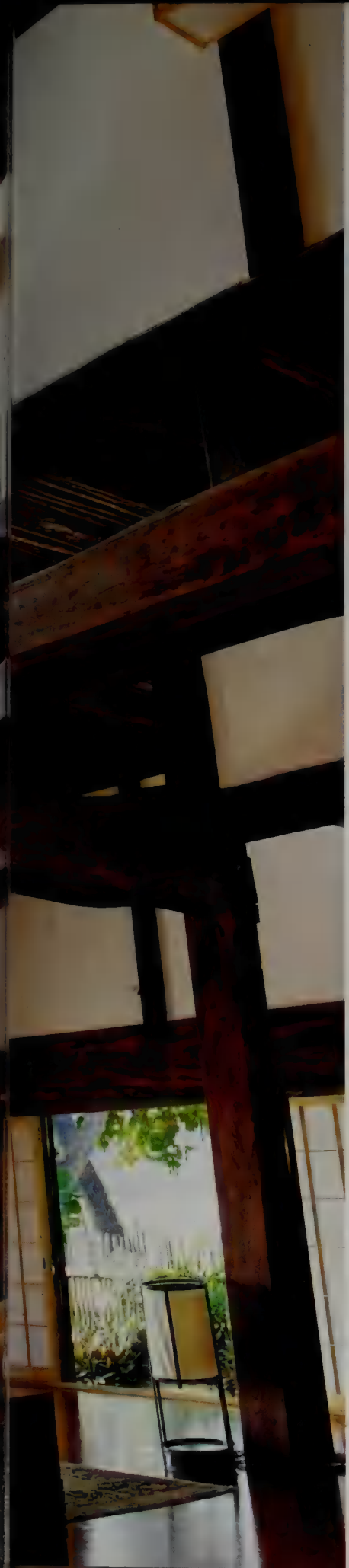
Skillful landscaping makes the one-third-acre site seem much larger. Flanking the stone-walled entrance court are re-creations of traditional Japanese structures that conceal the main house. Landscape designer Kiyoharu Sekimizu moved palms and a banyan tree to more advantageous positions, adding subtropical plantings and a Japanese garden of rocks, raked gravel and a koi pond. The house and its garden achieve a remarkable fusion of natural and man-made, rugged and refined. They breathe a timeless serenity. As the Hawaiian light fades, the walls take on a magic glow and the timbers seem as darkly mysterious as the Japanese forest from which they were hewn. □



In the dining room and throughout, floors are of polished Douglas fir and beams are pine. Above the six-by-nine-foot kitchen *tansu*, unusual because of its size, shoji windows conceal storage areas. The hanging lamp is a Noguchi design.









ABOVE: A Kano School dragon screen rendered in ink on gold paper rests in a hallway *tokonoma*, or display alcove. Such artworks once decorated monasteries and castles.

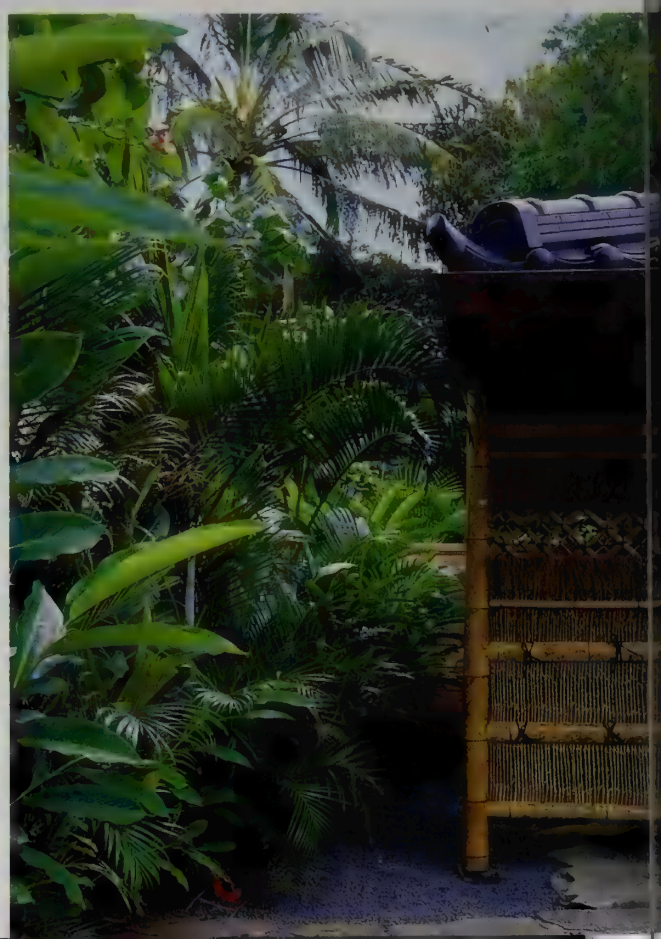


ABOVE: East and West merge in the dining room, which has a Japanese-style table that was once a barn door, as well as a table and chairs. LEFT: Carpentry was done by workmen brought from Japan especially for the project. A dramatic feature of the living room is the post-and-beam construction typical of *minka*. On the *tansu* chest are two 18th-century Burmese Buddhas. A temple gong, partially hidden, is from the 17th century. At right, a Japanese lantern. At rear, an 18th-century hanging scroll.

Like nineteenth-century American barns, *minka* were built by their owners with help from neighbors, using readily available materials.

ABOVE: The master bedroom lanai, which has slate flooring and teak furniture, opens onto a garden with a trimmed and sculptured banyan tree and a view of Diamond Head beyond. BELOW LEFT: A flower arrangement and a portable Japanese lantern adapted as a sconce form a vignette in the entrance hall. BELOW RIGHT: A side entrance to the tile-roofed teahouse, separate from the main residence. "It uses new wood but old *minka* methods of construction," says Agawa. Adds Marc Miyasato, "What's special about this house is that it's handcrafted and cannot be duplicated, and it is the only one of its kind in Hawaii."







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Classical Echoes Fill a Dallas Residence
continued from page 124

years ago. Dozens of the Hatche pieces occupy a marble sideboard i Mrs. Gertz's dining room and fill a mahogany Chippendale secretary bureau in the living room.

Vervoordt also has an interest in modern art, and as a dealer in antiquities he has developed an uncanny knack for tweaking contemporary sensibilities without pandering to them. This faculty transformed the postmodern addition at the rear of the house into a gallery that might better be described as proto-modern. The transition from the adjacent living room was provided by a small atriumlike vestibule; Vervoordt enlivened this space, a potential stylistic no-man's-land, by carving a niche into one end and installing a superb early-seventeenth-century wall fountain, conch-shaped and made of white marble. Within the relatively severe lines of the gallery proper, a massive breccia console and giltwood Empire chair suggest a precocious modernity, but not as strikingly as a

"I like very old things that are almost as modern as new things," says Axel Vervoordt.

rare seventeenth-century specimen-marble table with inlay so vibrantly euclidean that it could pass for Neo-Geo. "I like very old things that are almost as modern as new things," says Vervoordt with a smile.

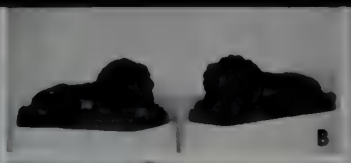
What Vervoordt ends up with is a rejection of mere fashion and an affirmation of far less transient qualities. In giving his friend Elizabeth Gertz a New World house in which she is supremely at ease, Axel Vervoordt has also given her an Old World domain with the quality he most ardently admires, whether in a single object or an entire interior: "It has a feeling of eternity about it."□

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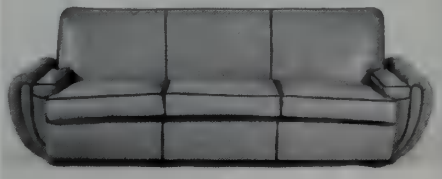



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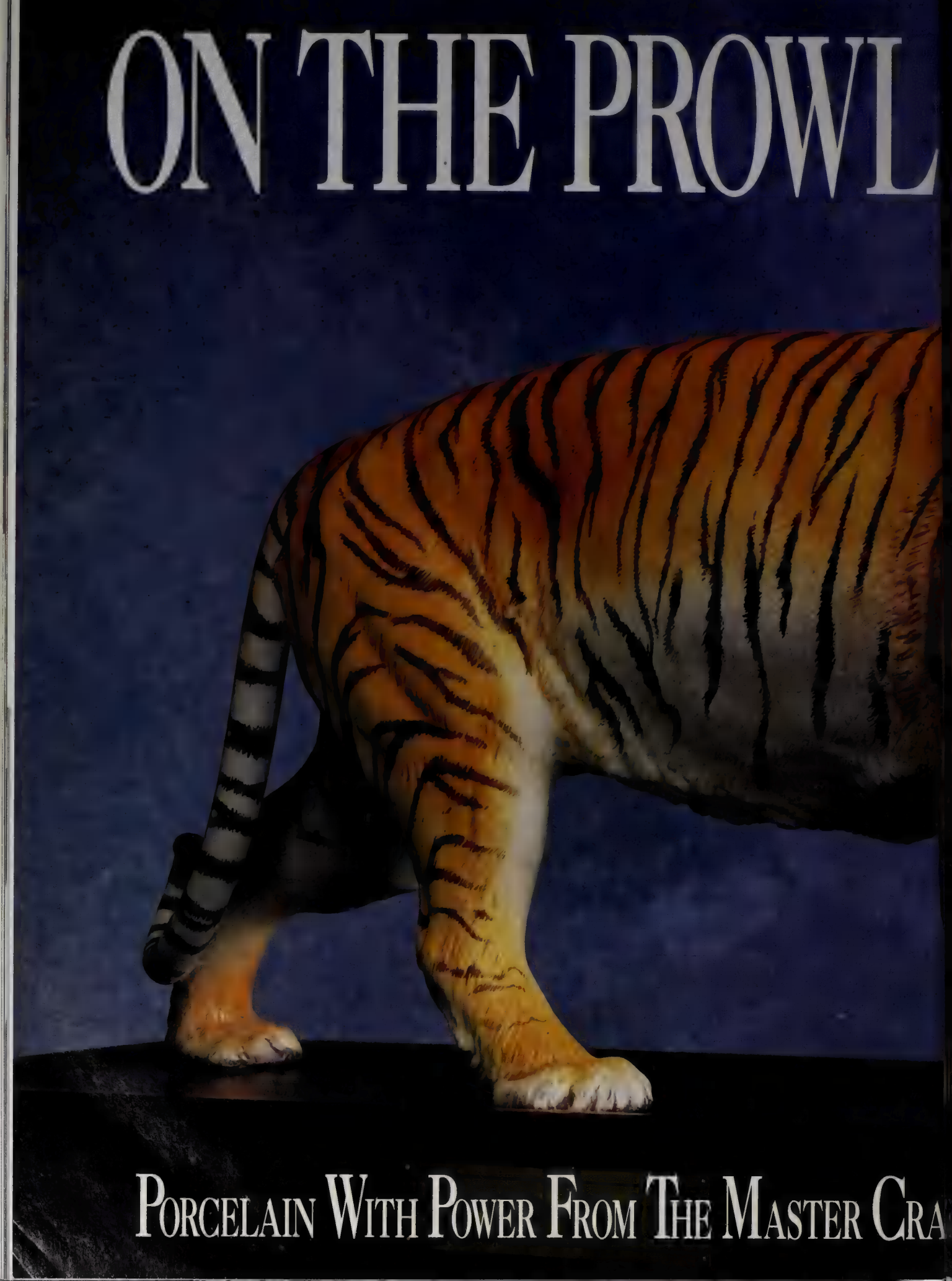



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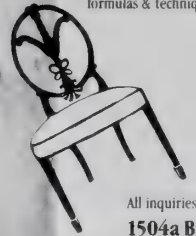
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continued from page 152

The problem is that anything planted in Loder's time is twice the original size, and some of his favorite vistas are now obscured by shrubs and trees.

"What do you do?" Edward Boscawen asks. "You can't just take down a magnificent maple tree. We decided it is better to take down other, less interesting trees and create new vistas. The most important thing is to keep the contrast between open space and dense planting."

A magnolia that has now died out in its native China is an important source of material for grafting, and there is an oak from California that even the experts can't identify. Some insist that it is *Quercus agrifolia*. Others disagree, and the debate goes on.

Lesser mortals who know little of Latin names are content with the enchantment of these mighty oaks, the wildflowers underfoot and the sound of water as the streams wind through the woodlands.

Brambles and anything that chokes come out. Otherwise, nature is encouraged, and the rewards are cowslips, wild orchids and an abundance of the gentle woodland plants and shy scurrying animals that have become so rare in most gardens.

The Boscawens have saved the garden. They have also contributed much to it, introducing plants collected on their own expeditions to Bhutan and Nepal. They look after the National Collection of Stuartia and have accomplished the huge task of clearing and replanting after the gale in October 1987. Now they face what is perhaps their greatest challenge, the future.

To ensure that future, the Boscawens have created a trust to manage the garden. Under the terms of the trust, the garden will no longer be entirely private but will be open to the public in spring and autumn.

More feet will be a hazard to the mossy paths, more voices could distress the wildlife, but as Edward Boscawen says, "It is no good for a garden to have simply a past. What it needs is a future."□

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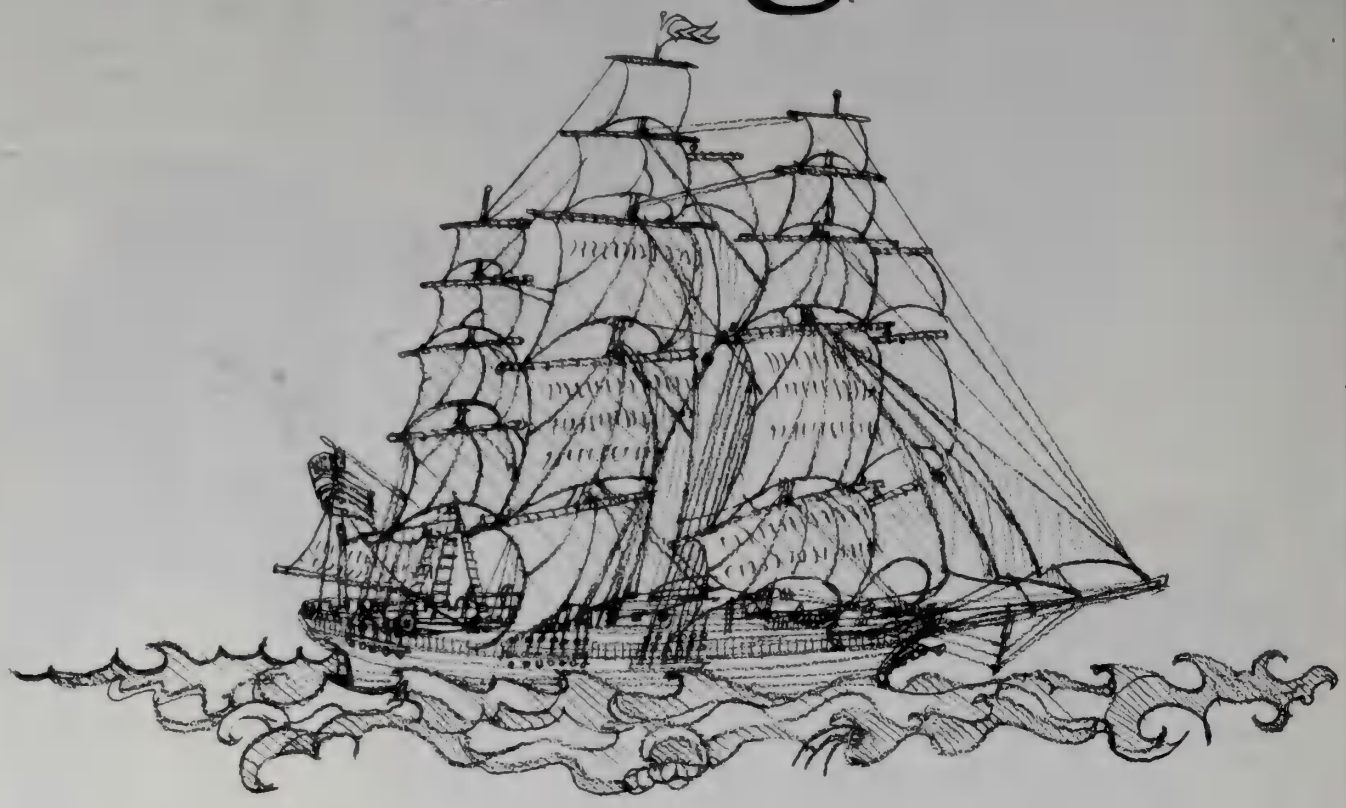
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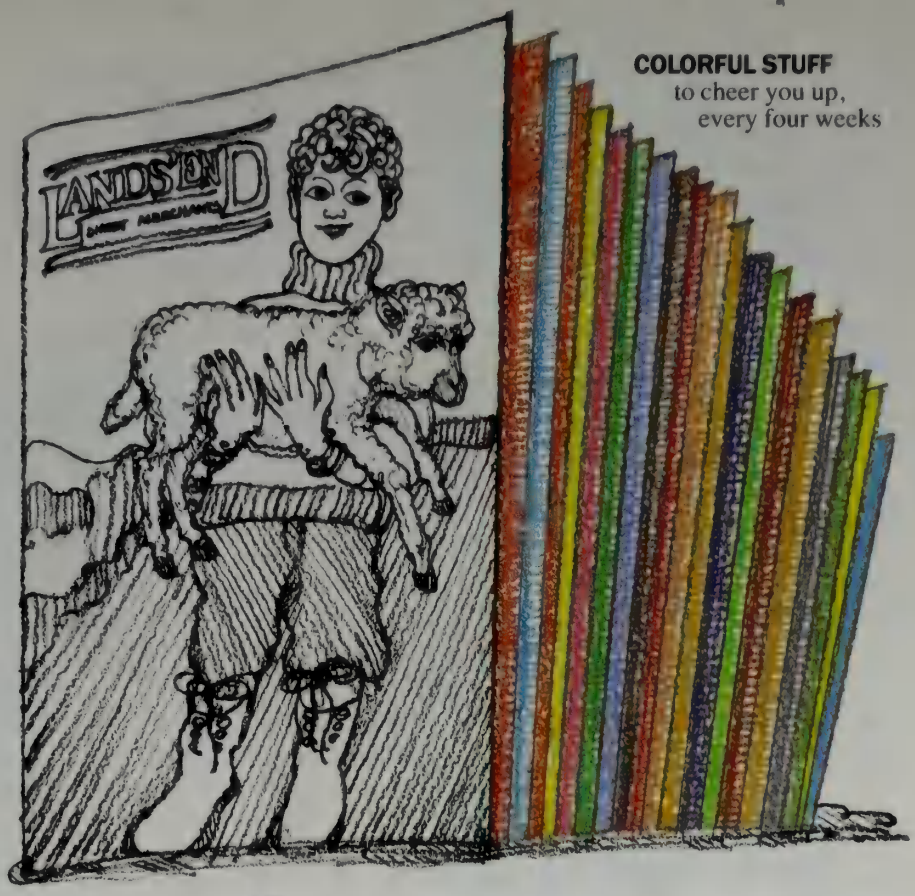
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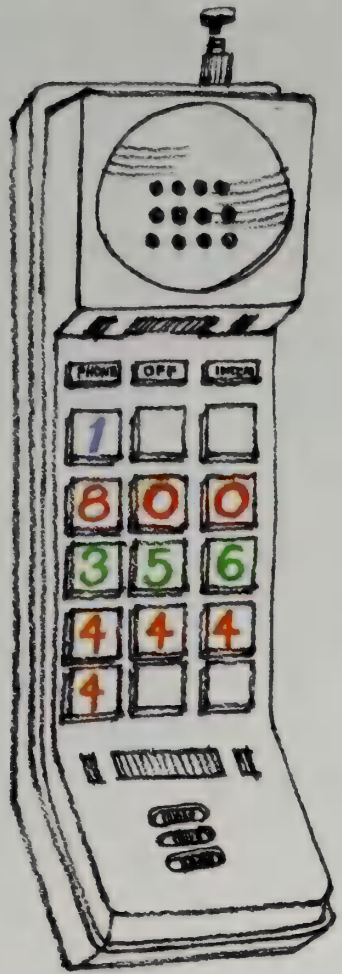
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Jaclyn Smith and Tony Richmond
continued from page 183

the Gods, is a decorator by lifelong avocation, and her house is very much her own creation, the result of her personal taste and what appears to be a strong nesting instinct. She may have written *The American Look: How It Can Be Yours*, about fitness, beauty regime, personal and family lifestyle, but she says, "I'd love to do a home-decorating book. I truly love decorating. For me it's relaxing and creative—an outlet."

There are carpets discovered at a Paris flea market, artworks from New York auction houses, furnishings from galleries around the world, along with photographs framed in gold and silver on nearly every available horizontal surface. "Our house is a record of what's happened in the family—I frame memories."

Despite its romantic grandeur—the French-style house has three grand chimneys, wrought-iron balconies and large striped awnings—Smith's Tara is a family house. The story of its renovation and design is, in some ways, a family chronicle.

Smith and her husband, film director-cinematographer Tony Richmond, bought the house in 1981, the same year they married, and immediately set to work. The interior was contemporary, decorated in a neutral beige. "My husband is English," explains Smith. "Fortunately, he likes chintz." For the first year they bivouacked in the upstairs bedroom, which is now their daughter's, as though in a studio apartment. The actress marks the progress on the house by holidays, births and birthdays.

The intensive renovating occurred while she was expecting her son, Gaston, who had his first birthday party in the house in March 1983. "The first Christmas tree was set up in the bedroom," recalls the actress, "but by the second Christmas the moldings and *faux* finishes were completed, and then all the furniture arrived, and we set up the tree in the living room. I remember very vividly seeing Gaston crawl on the carpet Christmas morning." In 1985, while expecting her daughter, Spencer Margaret, Smith built the guesthouse. During her pregnancies she limited her acting, which freed her to work on the house.

Today the notion of pitched-fever construction seems remote as one drives down from the front gate on the inclined road, past banked gardens and the long country French façade. Scents from a bowl of blossoms at the door immediately establish a soft focus, and nowhere in the house does the focus really sharpen.

Designed in the 1920s, the house provides a gentle, ambiguously historical context for Smith's collection of mellowed objects: Only the projection screen, which drops from the screening room ceiling, serves as a reminder that this is the late twentieth century. Times here are nostalgic and remembered. Among the collections of Battersea boxes and leather-bound books are the photographs and mementos of school, movies and trips. "I like the comfort of English things—the oversize furniture, the clutter, the collections," says the actress.

No edges cut into the tone. Smith chose floral fabrics that dissolve all

"I would much prefer to buy an antique than jewelry or a car."

corners. The eye falls on surfaces and occupies the patterns, and the lighting—designed with the help of Tony Richmond—is soft. There are few overhead fixtures; lampshades are lined in a pink fabric that warms the light. The dining room, with a board painting on the ceiling, acquired in the 1920s from the Hearst Collection when Smith's house was first built, is upholstered in a fabric that—as in several other rooms—softens the walls. Smith learned from interior designers, who advised her to construct rooms by juxtaposing unexpected patterns and colors. "They taught me to mix, to create surprises, to put pictures against a strong background."

Despite a certain formality in the house's layout and the furniture arrangement, Smith and her family use their residence in an informal way. "The house is our place to escape, to close the doors, where we don't want to do business. We're 'home' people." And though there is a deliberate dreaminess to the design, it has an underlying efficiency. The mistress of this Tara is a working woman. About a million women wear the line of clothing she designed, and she recently introduced her own fragrance, California. "I'm an organizer," she explains, noting that her husband is a "stacker"—his favorite room, the study, is piled with books and papers.

The organization behind the atmospheric rooms, the English clutter, the nostalgia and memories is perhaps most obvious in Smith's closet. Just a door beyond the second-story master bedroom, with its massive wood beams and antique bed, lies a closet as large and as organized as a laboratory. An island of built-in drawers occupies the center; racks of carefully ordered clothes, many from her roles, line the perimeter. "When you have two children you have to be organized. You've got to be able to go in and pull just the right outfit," she says. "I'm all for neat baths and regimented closets. I let the children mess up in their own rooms."

It is not entirely clear that the children are messy, however. At least not her daughter. Down in the back garden, two landings below the big house, there is a small playhouse—a make-believe place for Spencer Margaret with a living room and a tiny kitchen, complete with working faucet. The main room is furnished with white wicker chairs and decorated with ruffled curtains, pale colors and soft floral patterns—an interior that is both a miniature of the main house and a recollection of the bedroom in Texas that Jaclyn Smith decorated as a young girl. The scene seems set for the next generation.□

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Victorian Landscapes
continued from page 165

the owners of the great English houses. But as the century wore on, more and more industrialists and businessmen began to buy pictures for their houses or their offices in the city. They wanted soothing dreams of golden summers.

Thomas Creswick was happy to oblige them; he used a fine brush and thin paint to create large, lovely, complacent landscapes of scenes in northern England, often traversed by cooling streams. Others, such as George Vicat Cole, served the same market with competent but repetitive paintings of bucolic harvests in southern England.

Village and farm life were favorite themes. Myles Birket Foster and his followers, including Helen Allingham—both much praised by Ruskin, after he had become rather soppy and confused in his tastes—produced fussy but fascinating works depicting cottages, trees, wildflowers and willowy young girls. Little wonder that, as early as 1856, a critic could complain in the *Art Journal*, "Who is not weary of simpering rusticity?"

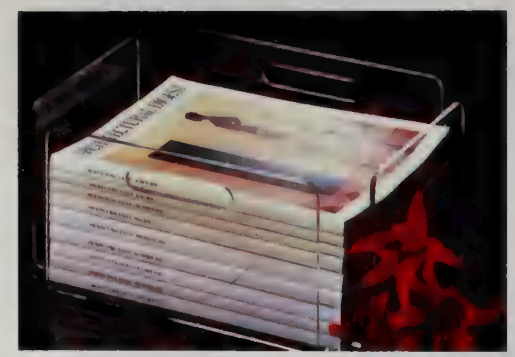
But the tough, awkward vision of the Pre-Raphaelites did not vanish entirely. Both John Brett and John Inchbold continued to paint on into the 1880s, though the intensity of their earlier work had gone. Millais, however, broke through the saccharine limpness of his later years to produce, in 1870, *Chill October*, a lake scene almost as compelling in its bleakness as *Pegwell Bay*.

There were flashier versions of this sort of thing, too. In 1881 Benjamin Leader exhibited his *February Fill-Dyke*—a wintry view of a country cottage and shimmering mud, picked out with dazzling "photographic" effects. Despite its continuing popularity, Leader's painting has been ritually denounced by "serious" critics throughout this century.

Leader was exactly the sort of artist Whistler had in mind when he declared, "To say to the painter that Nature is to be taken as she is, is to say to the player that he may sit on the piano." By the 1880s the old Victorian ideas about landscape were being shaken by the new plein-air techniques and by Impressionism. For painters like Walter Sickert and Philip Wilson Steer, the old Victorian ideas of nature, bound up with religious belief, secular idealization and scientific exactitude, seemed claustrophobic and irrelevant.

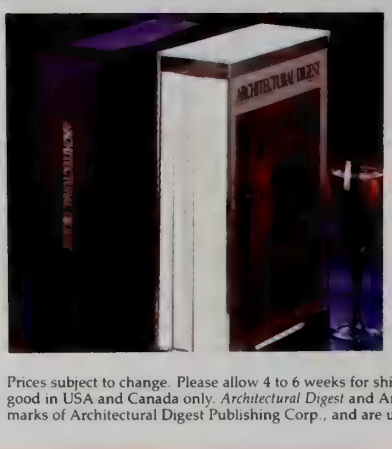
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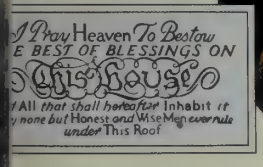
A History

By William Seale

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idies, 97 children,
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T: James Hoban, architect, he White House twice.
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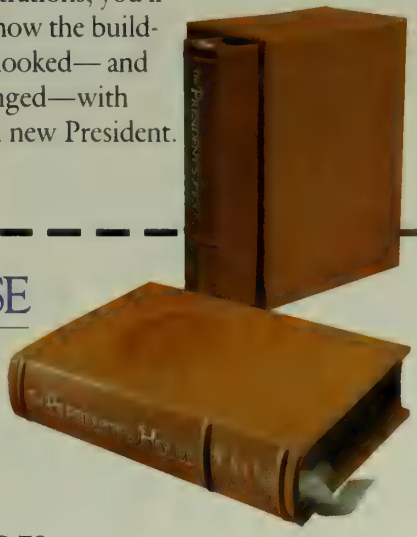
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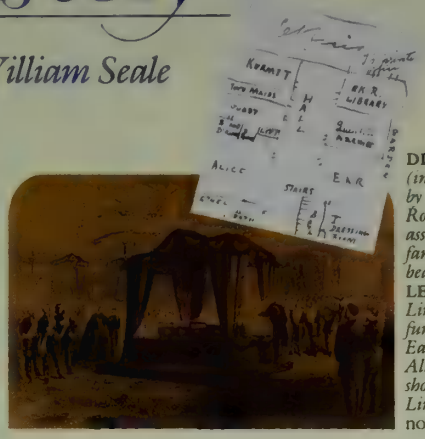


DIAGRAM *(inaccurate) by Edith Roosevelt, assigning family bedrooms.** **LEFT:** *Lincoln's funeral in East Room. Although shown, Mrs. Lincoln did not attend.*

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The Artist's New York State Sculpture Studio and Fields

continued from page 197

Caro and Girling's needs were very specific: studio space for both of them, separate storage for paintings and sculpture, a small exhibition space and room for an apartment to be constructed sometime in the future. The couple and Clinton felt strongly that any building on the property should not be an intrusion but instead should be part of the local vernacular of farmhouses and barns.

"Tony was keen to use a barn builder and try to work with him to make what we wanted," Clinton recalls. "We talked to one who did miniature barns for country gentlemen—not what we wanted at all." Then they found a local family of barn builders who were able to build exactly what they had in mind—a large, serious, customized barn.

The scheme is straightforward: Caro's and Girling's studios occupy opposite ends of the building, with storage and exhibition space on two levels in between. The sculpture studio is at the end close to the drive, so that trucks can back right up to it. "I proposed to Tony that we make his studio double height, with a mezzanine at the second level," Clinton says. "He was very nervous about the height. It was about twice what he had in his London studio and he wasn't sure he would be comfortable working in it. All that concern seems ironic in retrospect because Tony is now regularly building pieces that go the full height of the space."

Clinton, having visited Caro's studio in London and having seen how he worked at Triangle, on a concrete pad in front of an existing barn, thought that an outdoor summer studio would be desirable. He devised a vast "working porch," shaded from the southern exposure by the truss-supported roof two stories up. The end wall of the barn has been held back and several bays of the side walls reduced to skeletal framework. In modish terms, the barn has been "deconstructed," in this instance literally; in practical terms, Clinton simply used the essential elements of the pole barn's structure to provide for a variety of uses. In the set-back wall, enormous double doors that reach the full height of the building lead to the tall indoor studio, lit by a virtual wall of windows. When the doors are open, the two spaces function as one.

Girling's light-filled painting studio is on the upper floor, as far from the sculpture studio as possible. It's the end with northern light and a spectacular panorama of distant hills and farms, with the field cascading down in the foreground. "It's almost overwhelming," Girling says. "It's all so beautiful, but the light is so different from England's. It took me some time to get used to it." Girling, who is known for her exuberant, lyrical abstract canvases, is also an accomplished painter of landscape watercolors: The view from her New York studio is beginning to dominate her American watercolors, just as certain views from the couple's Dorset retreat have her English landscapes.

The apartment is below the painting studio and shares the view. "Originally Tony thought it would be nice to be able to stay overnight when he was working at the studio," the architect says, "so I developed a plan for a small apartment. The space was left unfinished until last year. Then Tony asked William A. McDonough, an architect who has a country house nearby, to fit out the space." It is compact, intimate, comfortable, no-nonsense—the barn is primarily a place for working and relaxing—but everything has been selected by demanding eyes. "We found most of the furniture in local antiques shops," Girling says. The paintings on the walls and the sculptures, which are visible through the large windows, offer a challenging counterpoint to the delicate nineteenth-century pieces.

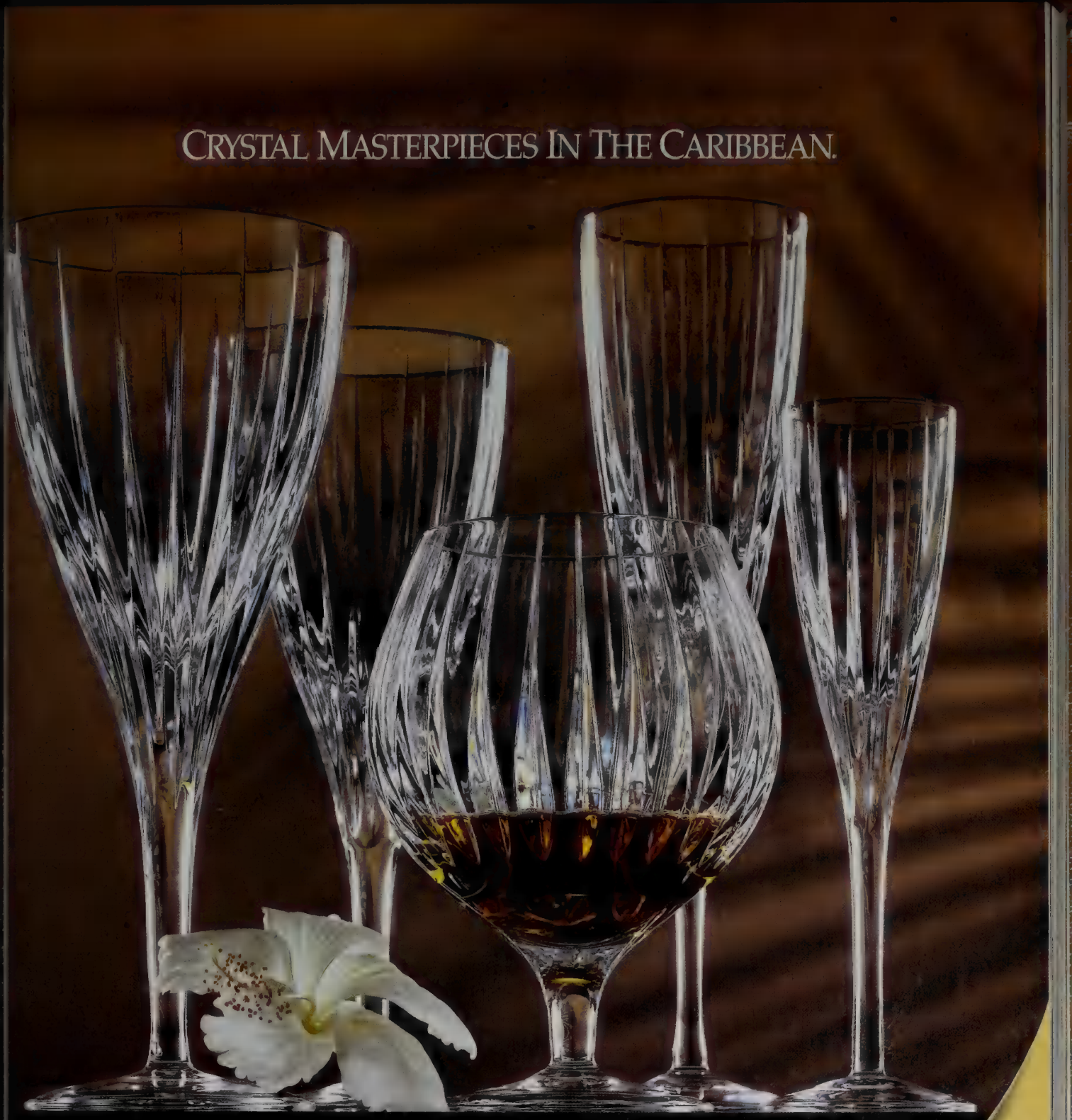
The couple and Clinton felt any building should be part of the local vernacular of farmhouses and barns.

The field is now punctuated with an astonishing selection of Caro's large-scale pieces, from linear "drawings in steel" to the confrontational vertical planes of the *York* series to the dense articulations of his recent work. For Caro's admirers, seeing what amounts to a retrospective in a huge rolling field is startling. Caro is known for disliking the way most sculpture looks out of doors and has said that he prefers his work to be seen if not indoors at least in man-made, orderly settings. He believes that even the best sculpture is often overwhelmed by nature and, more important, that the neutral verticals and horizontals of built space provide a significant contrast to the unpredictable syntax of his work. Then there is the actual size of even his largest sculptures—on average not more than nine or ten feet tall, until recently—which are rarely monumental but remain within a comfortable human scale. Despite these convictions and considerations, Caro turned the practical necessity of placing sculptures in a field for storage into an impressive exhibition.

The placement of specific pieces and, from time to time, the pieces themselves change as new works are made and others go to exhibitions and collections, but the essential structure of the installation remains fixed, dictated by the location of concrete pads spaced artfully against what appear to be natural swells in the ground. From the top, the endless view of hills and farms constantly tempts the eye away from the more distant sculptures, and the field is so large, the drop so dramatic, that it is difficult to grasp the size of the works disposed on the pads. But when you

continued on page 220

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The Artist's New York State Sculpture Studio and Fields
continued from page 218

work your way up the hill, walking or driving on a winding track, the intelligence of Caro's placement becomes evident. The land rises steeply in front of you so that each grouping of sculptures has a background of grassy, mown hillside. Instead of having to compete with nature, as a silhouette against sky or trees, each group of sculptures is sheltered, isolated and given a neutral foil. The exhilarating space of the field is palpable, but your relationship with Caro's work is remarkably intimate.

Caro spends two or three months each year working in his New York State studio. Is the sculpture that he makes in America different from his English production? "Everybody else seems to think so," Caro laughs. "I do work faster when I am here. I can be quite experimental. I suppose the difference for me is that I work over years, I return to the pieces I started before, but each session is limited, and I work quickly."

Beyond the outdoor studio stands an enormous wooden structure related to a children's climbing tower that he made for a traveling exhibition in England a few years ago. It is related, too, to the "sculpture-village" of eccentric, nonfunctional but enterable sculpture-buildings made when Caro, Girling and the architect Frank Gehry collaborated briefly during the 1987 session of the Triangle Workshop. Interestingly, the piece also has its origins in a series of rather severe, small but architectonic bronzes that Caro made in London earlier in the decade.

The collaboration with Gehry two years ago has led to still other, perhaps more provocative projects. Caro has built several sculptural works in stainless steel, extracting forms that deal with notions of shelter and penetration without being literal enclosures. Recently the artist has begun to combine these pieces into complex and challenging structures that seem to point to a new direction in his art. At the same time he has continued to work on a series that explores the confrontation of geometric steel planes with evocative organic forms in cast bronze; the struggle between them, the sense of geometry enclosing the visually softer bronze forms and, conversely, of the massed bronze forms engulfing their steel containers, provides a good deal of these sculptures' energy.

Both series are a testimony to Caro's new appetite for robust mass, mysterious volume and large scale. The works that established his reputation in the 1960s were linear, disembodied steel constructions, often painted in light, bright colors. His recent work is dense, richly articulated, intensely physical and expressive of the properties of the metal from which it is made. Since a potent sense of mass and volume is not only characteristic of Caro's work of the past five years or so but helps to define some of the best art of the 1980s made on either side of the Atlantic, it is impossible to determine what the effect of spending time in America has been. Caro himself finds it difficult to distinguish between his American and European selves. All he will say is, "I store up problems for myself to be worked on when I am here. And when I am here I do all sorts of things in my sculptures that I would never do in England."□

For Caro's admirers, seeing what amounts to a retrospective in a huge rolling field is startling.

Chinese Censers
continued from page 190

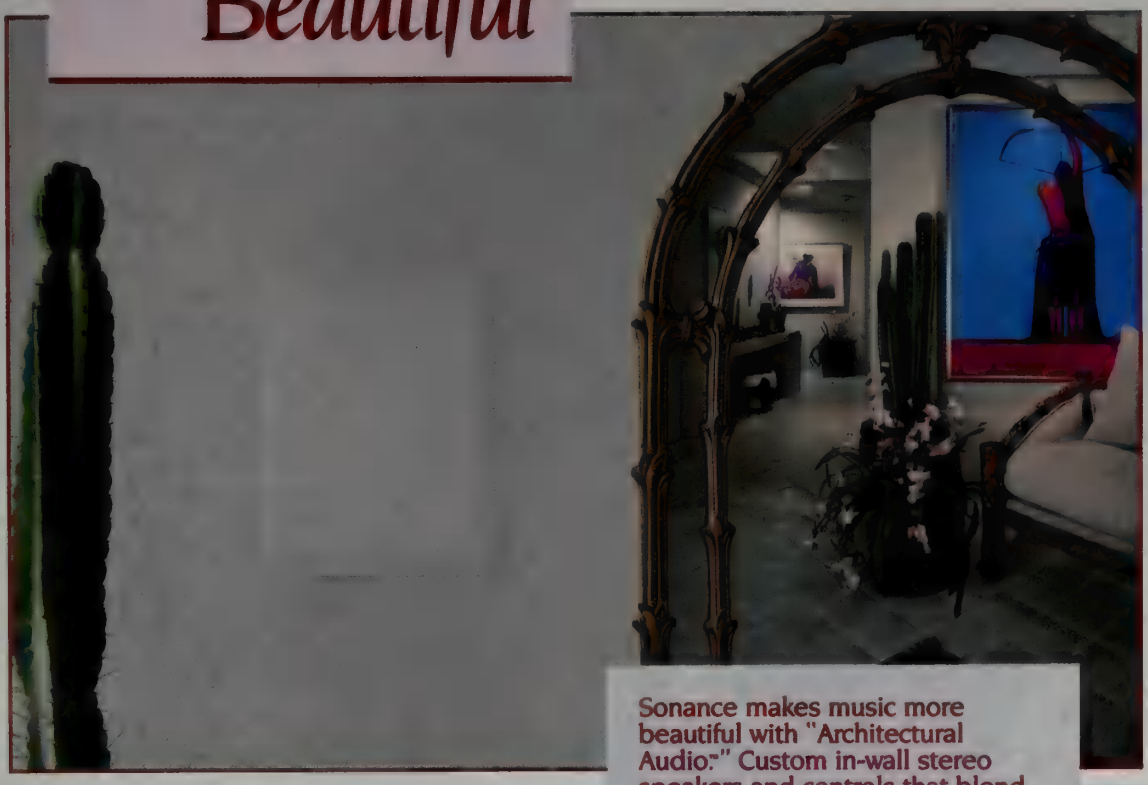
mostly of a devotional nature, such as censers and religious statues.

One of the richest historical examples of blanc-de-chine incense burners is an octagonal box and stand known as the Marco Polo censer. Made around 1700, it has no real tie with the famous Venetian traveler but is associated with him for two reasons. First, this type of censer was once in the treasury of St. Mark in Venice. Second, a Yuan emperor was said to have erected a temple in Marco Polo's honor, and the censer is a miniature approximation of the structure.

Over the span of the Qing Dynasty (1644–1912), trade with the West expanded exponentially, and the demand for export wares, especially porcelains, brought about a host of changes in design and technology. These developments were reflected in the emergence of polychrome incense burners decorated with images drawn from Chinese symbology. In the Kangxi reign famille verte, a translucent porcelain with a palette based on a spectrum of eight greens, became popular. By 1730 porcelain was glazed in famille rose, an opaque color scheme based on a range of pinks and carmines. Famille rose wares were destined for the European market, so the Chinese referred to the style as "foreign colors."

The emperor Qianlong (1736–95) earned the title "Patron of Arts and Letters" for his avid encouragement of the arts. He established twenty-seven workshops within the palace district. Among the crafts included was cloisonné, and great technical strides were made during his reign. Always cited for its superb workmanship, Qianlong cloisonné is also known for lavish gilding and the ingenuity displayed in the invention of birds and beasts. Censers of this period can imitate a real species or be an unidentifiable or composite animal based on a fabulous creature of myth or legend. Like their predecessors, these small, specialized treasures are vivid distillations of symbols and traditions that are uniquely Chinese.□

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Rustic Romance

The cottage orné, a rustic building disguised as an aristocratic playhouse, epitomized the Romantic era's fantasy of pastoral life. The **Swiss Cottage**, one of the finest surviving examples of a cottage orné, was built circa 1820 for the earl of Glengall at Cahir Park, County Tipperary, Ireland. When the Irish Office of Public Works decided to restore the structure, they enlisted architect Austin Dunphy and couturier Sybil Connolly for the interiors.

Distinguished by a thatched roof, verandas, balcony railings of rustic stick-work and no kitchen (reality had no place here—hampers of food were brought from the main house), the cottage orné had been abandoned for years and was empty except for remnants in the parlor of an 1829 scenic wallpaper—*Les Rives du Bosphore*, created by Dufour and Leroy of France.

"I've always loved houses better than clothes," says Connolly, "a terrible thing for me as a couturier to admit." On a visit to the National Museum in Dublin, she saw a framed piece of 18th-century toile, the kind thought to have originated at Jouy, France. Printed on the toile were the maker's name and work site: Robinson, Ballsbridge (an area of Dublin). Scholars had found that the use of copper plates, rather than woodblocks, to create toiles had been invented by Francis Nixon of Dublin in the 1750s. They were used by Robinson of Ballsbridge and then adopted by Jouy in 1770. Starting with the Robinson toile, Connolly recreated the entire Romantic pastoral collection of fabrics for the cottage orné, which will be available this fall from **Brunschwig & Fils**.

Among the fabrics are a lily of the valley pattern called *Lily of Galtee* (named after a local mountain range), and a wallpaper with a trellis pattern of small vines and red berries called *Galtee*. *Sarah Jane* is a glazed chintz with a pattern of old-fashioned roses on a white background; another glazed chintz is *Erin*, with a pattern of ivy and coral. *Tipperary* is a wallpaper of small green leaves, and *Glengall Stripe* has alternating stripes of pale gold and cream. The fabrics recall an era that conjured up a fantasy of the pastoral life, which was more carefree than the reality ever could be.

Art Haus

Villa Grisebach, the most exquisite villa on what is considered the prettiest street in Berlin, is German art in microcosm. Architect Hans Grisebach built the property in 1891 as an "artist's house," ornamenting the exterior with towers and figurines, and lived there with his art collection until his death. Years later the building and grounds had slowly deteriorated, a process that was halted only recently, thanks to the efforts of gallerist Hans Pels-Leusden and the Deutsche Bank of Berlin.

Pels-Leusden's master plan for the site has been made a dramatic reality: The villa now functions as an important showcase for modern and contemporary German art, as a leading auction house and as a source for fine examples of the German graphics tradition, all under his direction. Also on the grounds is what has been described as "a small noble palace in the 17th-century French style," which Pels-Leusden transformed into the **Käthe Kollwitz Museum**, filling it with his own vast personal collection of the artist's canvases and sculptures. A beautifully landscaped sculpture garden, this summer offering an exhibition of George Rickey's kinetic steel works, completes the scene.

Though in its current incarnation the villa has had a short history, there have been many notable events. Highlights have included the inaugural "Zeitspiegel" exhibitions, which documented German art from 1891 (the year of the villa's founding) to 1986 (the year of its reopening), and the sale of Lyonel Feininger's 1929 oil *Side-Wheel III* for two million deutsche marks, the highest bid ever made at auction in postwar Germany. This summer's show is devoted to the so-called classical modern era, representing such artists as Toulouse-Lautrec, Schmidt-Rottluff and Emil Nolde. Villa Grisebach, Fasanenstrasse 25, 1000 Berlin 15; 882-6811. Käthe Kollwitz Museum, Fasanenstrasse 24, 1000 Berlin 15; 882-5210.

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A Small Gamble


HARRY LEES


GEOF HINDS

At the entrance to the Gamble House in Pasadena, the stained-glass doors simulate the reflection of a gnarled oak fanning out behind the approaching visitor. The wide staircase inside incorporates articulated woodwork mixing Craftsman and Japanese styles. Indeed, much of the drama of the Gamble House stems from the individual hand-shaping of each piece of wood. So when a native Pasadenan commissioned a miniature house from **Noel and Pat Thomas** modeled on the Gamble House and other local Greene and Greene buildings, the couple braced themselves—and devoted the next two years to fashioning intricately balanced architectural minutiae in miniature.

Like any miniaturists worth their name, the Thomases consider themselves responsible not only for a structure's full complement of exterior and interior details (aspects of which may require a dental mirror to be viewed), but for creating a patina of make-believe history, which has become the couple's trademark. Tactics range from a subtle, uneven yellow wash on a façade to the unleashing of tiny spiders inside to spin their dollhouse webs. Illusion is essential to the Thomases' search for solutions—in one house the reverse sides of embossed business cards served as a pressed-tin ceiling; in the Greene and Greene miniature, painted needlepoint mesh mimicked patinated-bronze grating over air ducts.

The couple's preferred way of working is to investigate a vernacular for years and then move on. The Pasadena miniature, which stands only 32 inches high, culminated half a decade of building California bungalows, which followed a longer period of concentrating on country Victorians. Next, it's interpreting roadside cafés from an imaginary, pre-World War II Route 66. They've already done one—a fish-'n'-chips joint with fins, gills and all the rest. Prices for the "larger" Thomas creations start at $40,000. Noel and Pat Thomas, Box 213, Seaview, WA 98644; 206-642-3040.

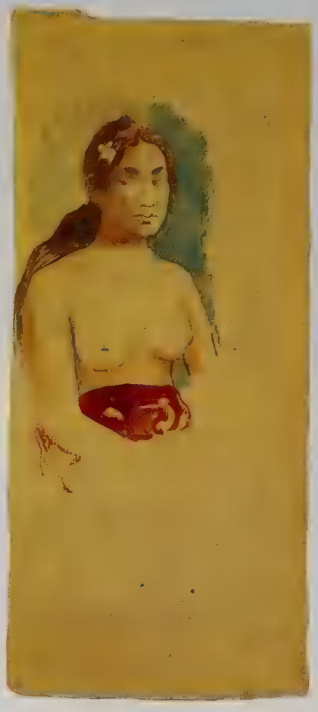
Ocean Crossing

The arrival of 1992 and the removal of trade barriers between member countries of the EEC has European art dealers jockeying for a stronger position in an already booming market. Recent auctions at Sotheby's and Christie's in London have convinced dealers there not only that Europeans are collecting very actively right now but that London will be the future center of attention.

One established New York dealer, **William Beadleston**, has jumped the gun in a couple of ways. He recently opened a London branch of his gallery and, for its debut exhibition in March, showed a selection of paintings, watercolors and sculpture by Matisse, Gauguin, Daumier, Degas and Picasso, from the estate of Mr. and Mrs. Arnold Askin of New York. Beadleston, together with Coe Kerr Gallery in New York, paid cash for the Askin Collection, which was seen as quite a coup for independent dealers. William Beadleston, 13 Mason's Yard, St. James's, London SW1Y 6BU; 376-5262.

Studied Mannerism

From a Manhattan apartment painted aubergine and hunter green with gilded and chrome-painted ceilings, **Valery Taylor** and **David Brown** sell paintings, statuary and furniture from the 15th to 18th centuries. The artworks, like the setting, are anything but soothing. "This is not easy art," says Brown, "but we like being private dealers because we can communicate with clients who are interested in these styles to begin with." That style is heavily weighted toward Mannerist, and among the works that lurk in the apartment are a German Mannerist painting of the Crucifixion by Wendel Dietterlin, a follower of Dürer, among whose surviving work there is apparently only one other known example; a 17th-century Bartholomew done as an anatomical study; a painting by Georg Pencz, a pupil of Dürer, depicting the legend of Roman Charity; oversize marble putti; and a pair of life-size Japanese temple guardians who cast a malevolent glare from the extra eyeballs in their knees. Valery Taylor and David Brown, 10 Waterside Plaza, #24D, New York 10010; 212-213-5314.



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Intrigue in Boston

At the Boston Design Center, holding court at a seminar, Michael de Santis found an excellent source for English and French period pieces. The showroom is called **Marcoz**, and proprietor Marc Glasberg has divided its 9,000 square feet between "classics," such as Chippendale and Louis XVI armchairs, an Empire bookcase of mahogany and ormolu with gilt burr wood mirrors, and "decorative oddities," such as an antique zinc lightning rod fly-specked to appear serpentine, and groups of carved boy mannequins with spats and muslin knickers. Other pieces include an 18th-century French marble-topped commode, eight-foot English fretwork bookcases and a recently sold black walnut pelmet, mounted by the new owner around windows and run through with roses. Mark Hampton, William Hodgins and Elizabeth Speert are regulars at the showroom, where displays tend to be big.

At the other Marcoz location, two floors of a Victorian town house in Boston's Back Bay, the inventory is scaled to city apartments. A large supply of intriguing accessories includes a table heaped with antique French finials, amethyst perfume bottles, and English inkwells of pewter and silver. Marcoz showroom, 1 Design Center Place, Suite 328, Boston, MA 02210, 617-357-0211; 177 Newbury St., Boston, MA 02116, 617-262-0780.


ERIC ROTH

California Style

Having finished work on the new Bel-Air home of Nancy and Ronald Reagan, **Ted Graber** is changing pace by designing a set of fabrics and wallpapers he describes with a laugh as "California Frenchy." They are based for the most part on 18th- and 19th-century documents but are styled for "the southern California palette," Graber says. "We're doing these in bright and cheerful colors on white cotton and linen. I think it's time for young people to get away from the faded, dark look." *Toile de Travaux* (below) has chinoiserie figures at work; another was adapted from an antique Indian chintz embroidery with a tree of life design that Graber discovered in England. *Carré des Fleurs*, however, brings back a hand-painted silk that he and Billy Haines created decades ago. These represent Graber's first entry into the market at large after years of custom design.



Graber's collaborator on the project was his friend Arthur Athas, whose San Francisco firm, **Twigs**, has printed decorative fabrics for such designers as Mark Hampton and Graber, and for their clients: the Metropolitan Museum, Happy and David Rockefeller and, of course, the White House. Twigs, 151 Vermont St., Suite 9, San Francisco, CA 94103; 415-552-6260.

Handed Down

Located for almost three decades in Greenwich Village, **Secondhand Rose** has now moved to the East Village. Among the treasures of Americana that date from the 1930s to the 1950s, which owner Suzanne Lipschutz characterizes as "functional art," are a complete Art Déco bedroom suite designed by Donald Deskey, who was responsible for the interiors of Radio City Music Hall; a 1960s "organic" sofa covered with the original Jack Lenor Larsen fabric; a gold-leaf, perforated-metal and mahogany bar designed by Paul Evans, ca. 1968; a Paul Frankl vanity in his "skyscraper" style, ca. 1940; jugendstil glass doors from Holland with stained-glass panels; and a set of mahogany-veneer luggage designed by Amelia Earhart.

The real star attractions of the shop, however, are 50,000 rolls of period wallpaper and a comparable gross of linoleum, which has made Secondhand Rose a top resource for film set designers. Lipschutz travels as far afield as Colorado and Indiana to pick up rolls, which often have to be heated in order to be opened. "Even if linoleum is cracked, it heals itself when it's unrolled," she says. Recent movies that have featured her finds have been *Bull Durham* and *Mississippi Burning*. Designers Steve Chase, Peter Marino and Jeff Bilhuber are among the professionals who have found their way to the new location. Secondhand Rose, 270 Lafayette St., New York 10012; 212-431-7673.

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Ancien Régime

July 14 is not a high point of Lillian Williams's calendar. To her, the storming of the Bastille closed an *âge d'or* of style, fantasy and romance. "Eighteenth-century France," she says, "was the most elegant period I know of, with an atmosphere so exaggerated in a marvelous way. I live in the 18th century, and I don't leave it." France is a grand playground to this collector. She is more than happy to drive hours to examine a 225-year-old soapbox, pair of ladies' shoes or newspaper chronicling the king's toothache. At various times, parts of her private collection have been loaned to the Metropolitan and the Louvre.

A little bit of all of this can be found in Williams's San Francisco shop, **La Ville du Soleil**. The shop evokes a boulevard from an *ancien* village, with about 20 vignettes that feature fresh versions of goods from the provinces. Papier-mâché produce is sold at the "vegetable market," the highlight being the silk cabbages. The charcuterie displays Lunéville dinnerware with 18th-century patterns, and at the "toy store," marionettes, especially the strutting incroyables, or dandies, offer amusing interpretations of some characteristically French species. Once you're in Union Square, the shop is not very hard to find—just look for the royalist flag at the door. La Ville du Soleil, 444 Post St., San Francisco, CA 94102; 415-434-0657.



Bella Donna



Lucinda Crocker, a San Francisco artist who had been applying decorative finishes to furniture and accessories for more than a decade, has created her own line of painted lamps and mirror frames under the name **La Bella Copia**. Three styles—coromandel, tortoiseshell and marble—are the fundamentals. They come in various tones and branch into *faux*-stone, gold and silver leaf, and traditional English florals accented with bronzing powders. Lampshades typically match the design of the bases, but some wander into the realm of putti or show orchids and lilies against a stark black background.

Though Crocker thinks of her enterprise as small in scale, her pieces are finding their way into some large projects, such as David Murdock's as-yet-unveiled Hawaiian idyll, the Inn at Koele. La Bella Copia, 1175 Folsom St., San Francisco, CA 94103; 415-255-0452.

An American Portrait

Eli Wilner and Co. has been recommended as a premier dealer in antique American frames of the 19th and early 20th centuries, with an inventory that includes designs by Stanford White, Charles Prendergast and Arthur Mathews, and a large collection inspired by the designs of Charles Eastlake. A good part of the stock of 1,500 frames was accumulated in the early 1980s, during the first fast flush of availability of fine American period frames. Though Wilner deals only in pieces that are in nearly perfect condition, he will painstakingly restore survivors of attic life.

The firm is a prime source for collectors of antique frames as objets d'art in themselves. At the top of this list is a ca. 1900 Foster Brothers frame that once held Whistler's *A View of Venice*. Later Arts and Crafts styles tend to attract the most interest, but Wilner expects the more elaborate 19th-century frames to make a grand entrance into this sector of the market. Eli Wilner, 1525 York Ave., New York 10028; 212-744-6521.

Fantasy Frescoes

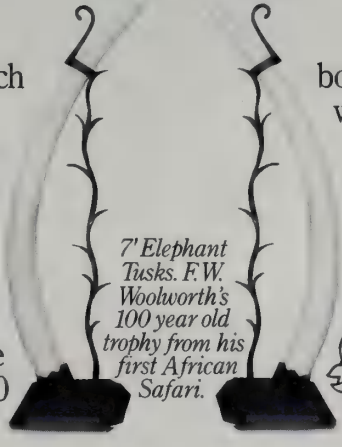
Perugino's masterpiece *Christ Giving the Keys to Saint Peter* served as the inspiration for a mural now ensconced in a New York apartment. **Robin Clerici**, who divides her time between New York and Rome, started her career as a costume designer before turning her artistic talents to murals and trompe l'oeil for commissions on both sides of the Atlantic. She turns to the Old Masters for inspiration, but her finished pieces usually have a contemporary touch. In her mural of the Perugino fresco, for example, the figures in the foreground of the original painting have been replaced by a small monkey. Robin Clerici, Via Flaminia Nuova 290, Rome 00197, 327-0657; 310 West End Ave., New York 10023, 212-724-7324. □

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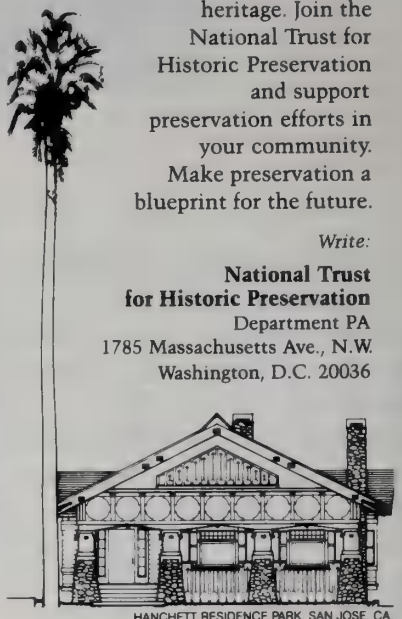
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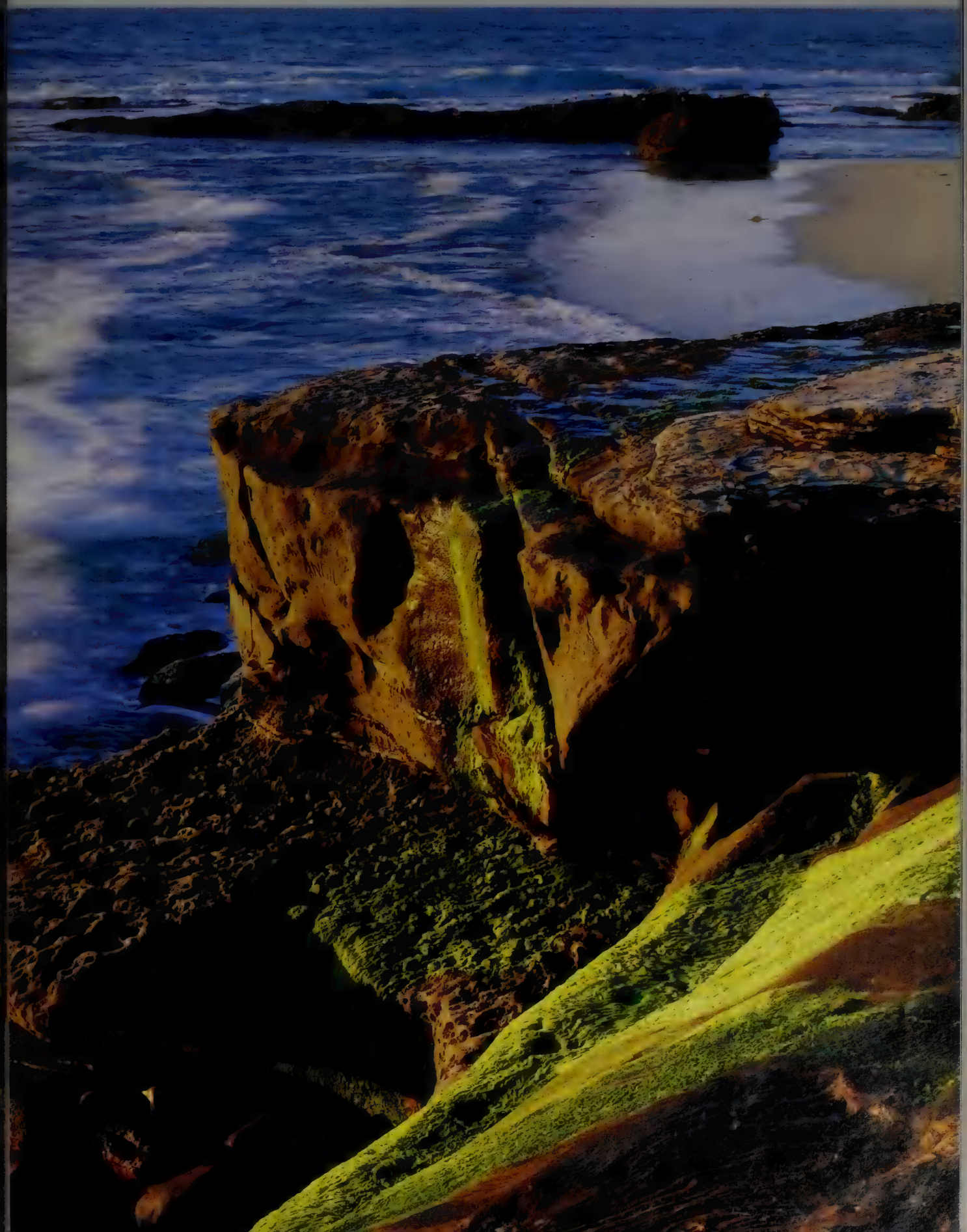
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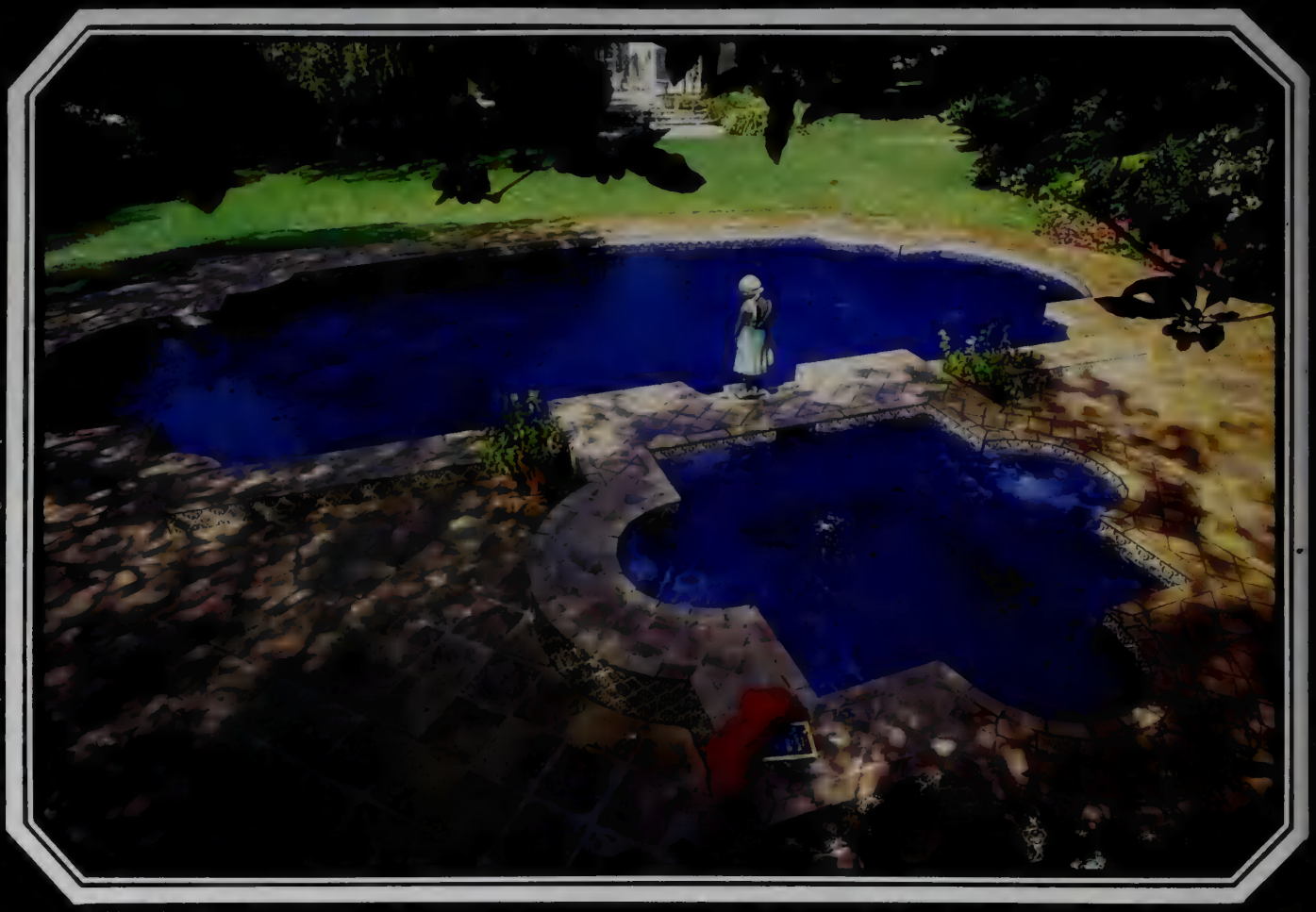
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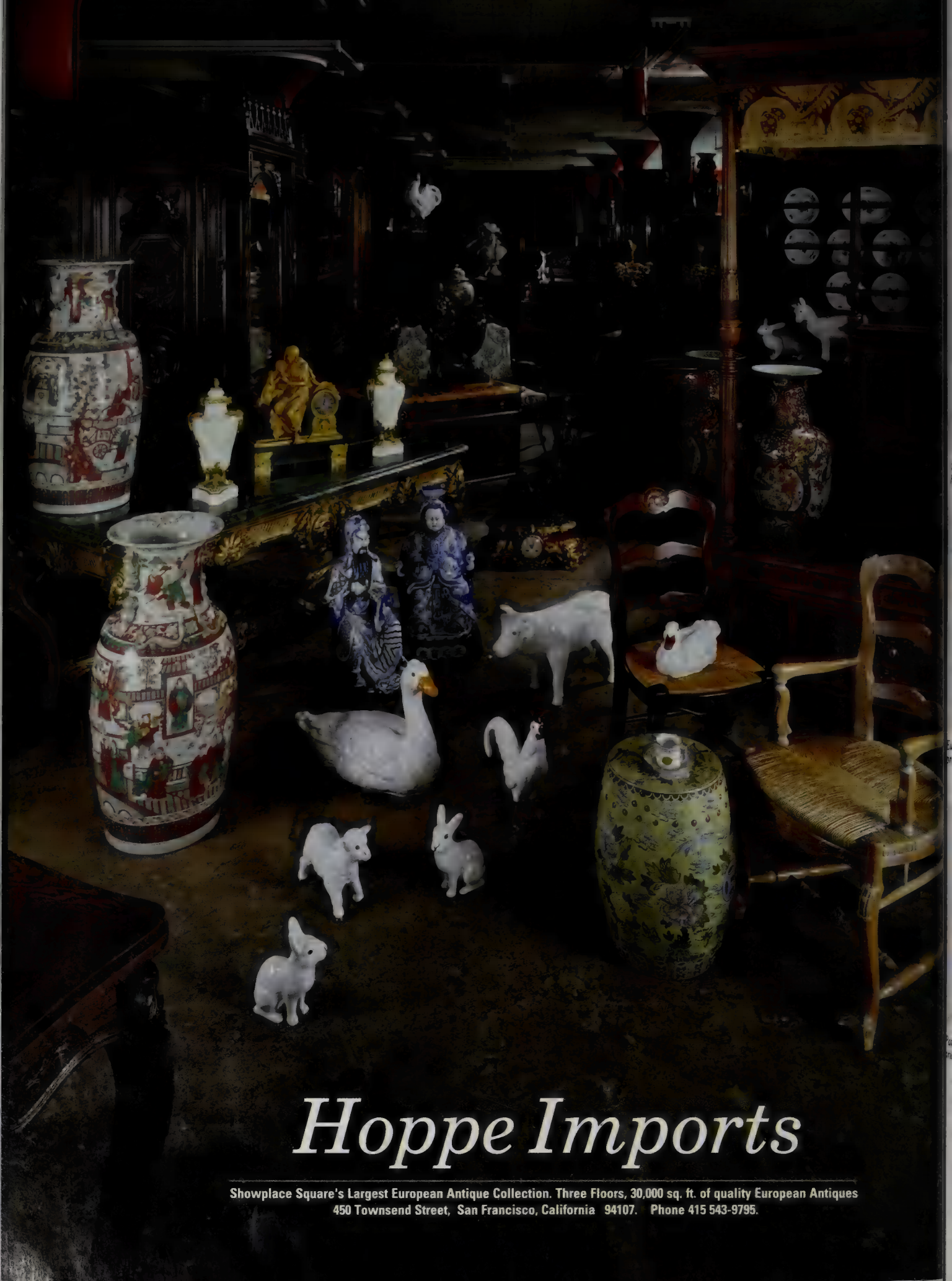


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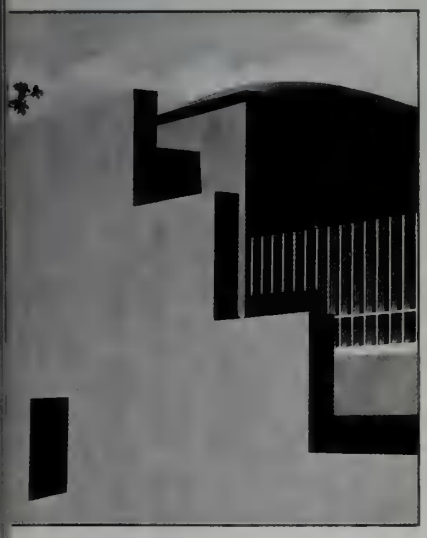
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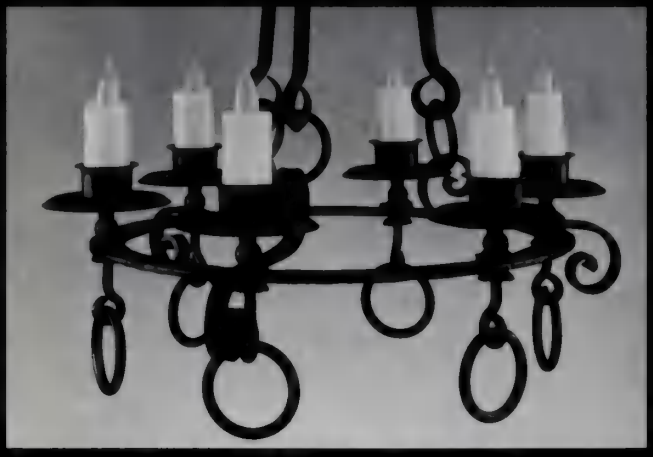
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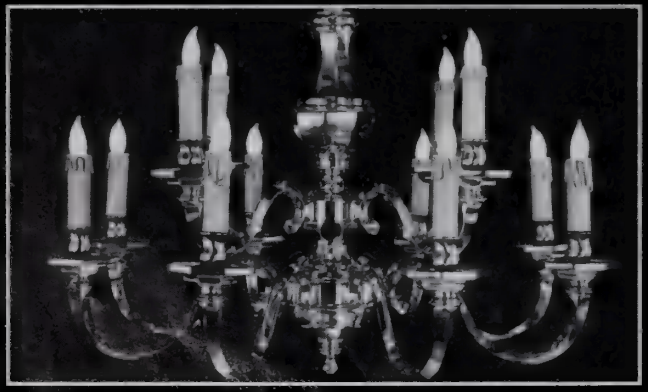
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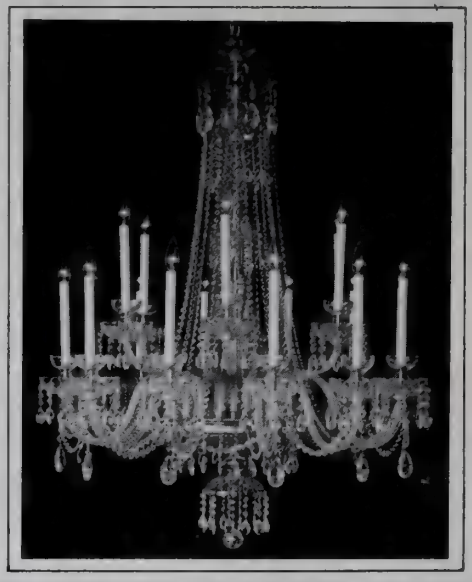
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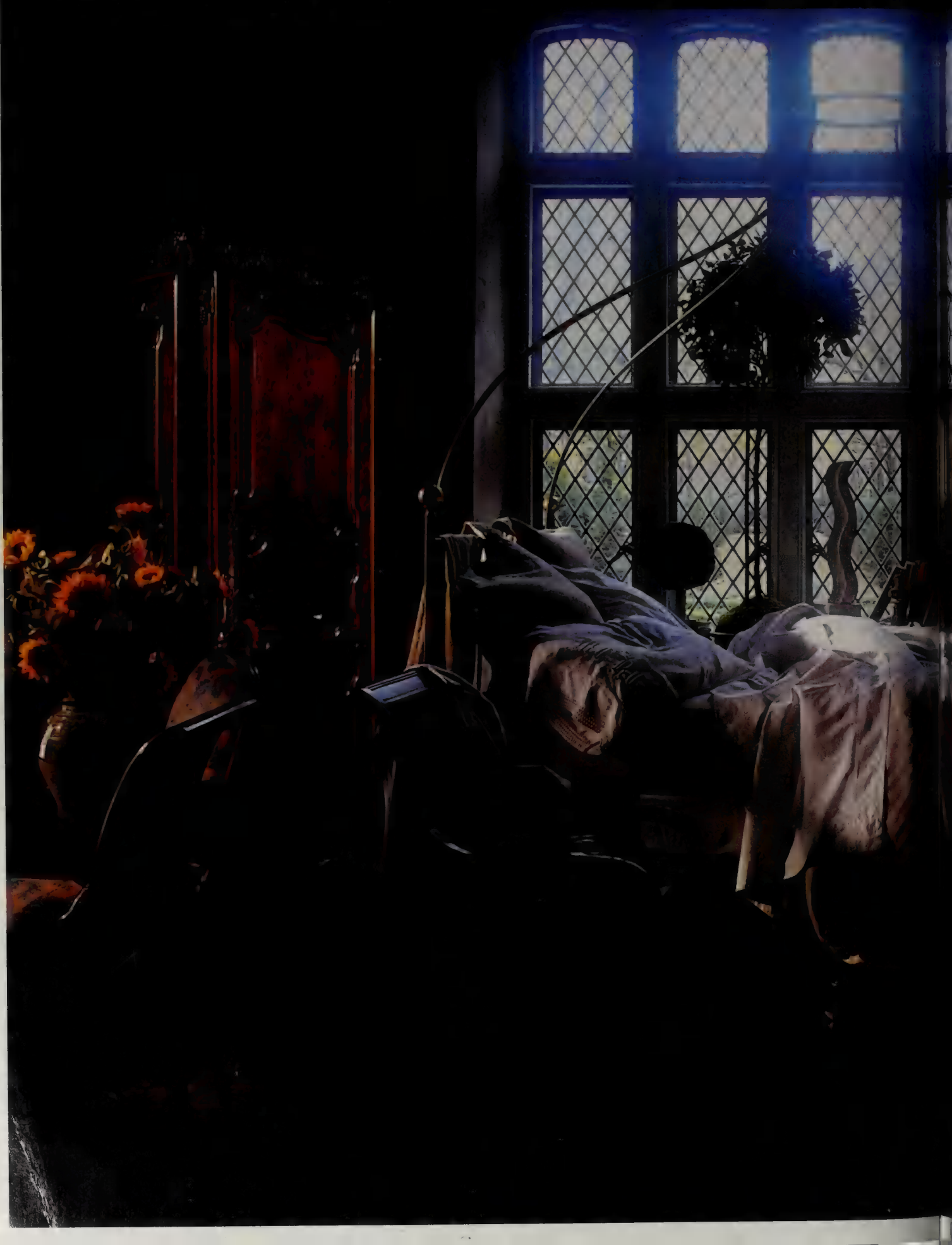
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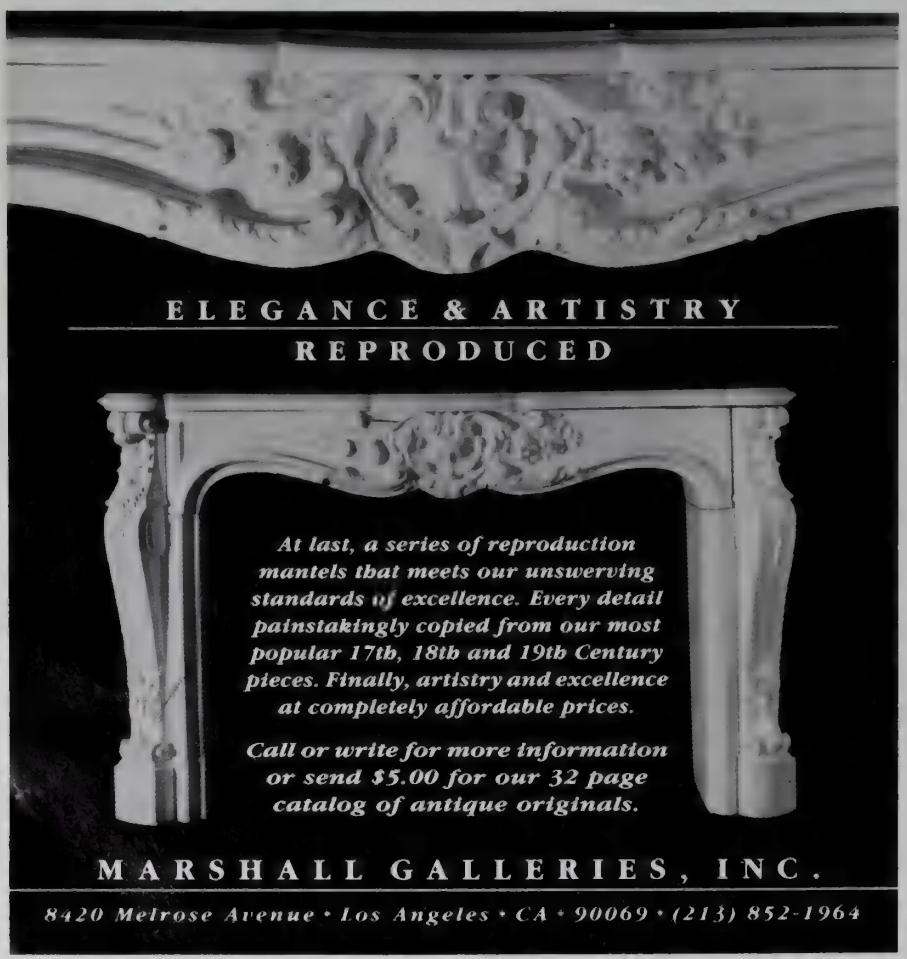
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
Address: Letters, Architectural Digest,
5900 Wilshire Boulevard, Los Angeles, California 90036.

I moved from Los Angeles to Westchester County, New York, a number of years ago. The special May 1989 "California Design" edition has proven to me once again that California brings out the best in people. After viewing the Beriros' outdoor living room, the McGuire home, the Spielbergs' dream house and Jack Baker's garden near Santa Barbara, I can only agree with you—"Long live the California looks!"

Barbara J. Berger
Harrison, New York

The May 1989 issue of *Architectural Digest* was outstanding. It was a breath of fresh air, letting the sunlight into marvelous homes and special rooms. Such a change from the overstuffed chambers that are au courant on the East Coast!

Judith Viar
Fortuna, California

Your California issue (May 1989) was unique. So informative for the readers and interior designers as well—it was like a mini-interior design course. I have shopped some of the sources mentioned (*Architectural Digest Travels,* "California Designers' Favorite Shops"), and on my next trip to California will certainly check into some of the others. Thanks for supplying so much inside information.

Michael de Santis
New York, New York

Your May article "A Maybeck Legacy" portrays much of the grandeur of the architect's magnificent masterpiece. It captures the vitality of the home as it was in the past and as it is today. However, my grandfather's middle name was Lazare, and your subtitle should more accurately have read, "The 1909 Leon L. Roos House in San Francisco."

Constance C. Roos
San Francisco, California

The sculpture by Peter Allen that's pictured in your article "On Stinson Beach" (May 1989) is a cast-bronze harbor seal, not a sea lion as is stated in the accompanying caption.

Desiree Mann
Stinson Beach, California

I was especially impressed that you had the sense to include an article by Herb Caen ("San Francisco: Herb Caen") in your May issue. San Francisco is a kind of playpen for those in the Bay Area who still have a child-like need for fun and discovery. Mr. Caen has consistently pointed out where the "toys" are. Your magazine has shown that the living quarters of some imaginative Californians are toy boxes of the most unusual kind.

Lawrence J. Kruczynski
Pacifica, California

After reading Herb Caen's article on San Francisco, I must say that it conveyed, to the last detail, the San Francisco I know and love. I have not been back there since the early sixties, but I remember that before all the hustle and bustle it was like a fairy-tale city, all sparkle and light, and oh, that wonderful fog! I thank you and Mr. Caen for bringing a little bit of San Francisco into my day.

Gloria A. Gould-Loftin
Fairfax, Virginia

I am compelled to respond to M. F. K. Fisher's article on California ("Native Truths," May 1989). I was born and raised in California and greatly enjoyed her article, which jogged many happy memories of my early years in Pasadena and carefree college days in Whittier. I treasure the afternoons each month that I devote to reading *Architectural Digest.* They are a treat I give myself, and the May 1989 issue surpasses them all.

Barbara Male McCroskey
Milwaukie, Oregon


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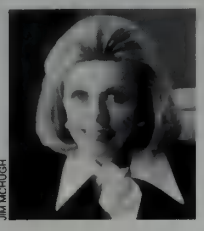
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PEOPLE ARE THE ISSUE


JIM MCHUGH

Bravo to all those who helped to make this special issue of Architectural Digest one of our most successful ever. The work of our distinguished European editors, Charlotte Aillaud and Derry Moore, is evident throughout these pages, as is that of our contributing writer from London, Elizabeth Lambert. Our fashion theme is also well served by such writers as Bernadine Morris, Caroline Rennolds Milbank, Dale Harris, Alexandra Palmer and Michael Gross. Their combined fashion expertise shines through the issue. Finally, I want to thank the people who made this project possible in the first place, the fashion designers themselves. Some of the busiest people on earth, they were unfailingly generous with their time. Next month's highlights include a Bernard Steinitz design in Paris, Gene Siskel's Chicago residence, the restored Confederate White House in Virginia—and Architectural Digest Travels.

Paige Rense *Editor-in-Chief*


nfranco Ferré

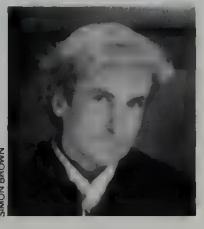
Gianfranco Ferré

Recently selected as the first non-French designer at the House of Dior, Gianfranco Ferré has avoided doing what is expected. Born into a middle-class industrial family in Legnano, he went to a science-oriented high school and then got a degree in architecture. But the fashion world attracted him almost from the moment he graduated in 1969, and his first jewels and belts have been called "objects somewhere between pop and design, tasteful and amusing." Nevertheless, he didn't ignore architecture entirely: In 1982 he was asked to participate in a show at the Massachusetts Institute of Technology called "Intimate Architecture: Contemporary Clothing Design." Indeed, Ferré has been called the Frank Lloyd Wright of Italian fashion. *See page 104.*


rolyne Roehm

Carolyne Roehm

Though she leads the life of a storybook princess, Carolyne Roehm is also one of the hardest-working women on the New York scene today. Since she launched her own firm five years ago—with the help of her husband, financier Henry Kravis—retail sales have quadrupled to twenty million dollars. After studying fine arts at Washington University in St. Louis, Roehm arrived in New York and landed a job with Oscar de la Renta, sometimes working as a fitting model. "But I don't want to be too grand about any of the modeling I did for him," says Roehm. "I was hired as a girl Friday." Besides, it was design, not modeling, that interested her. "As a child I played dress-up and fantasized about clothes," she says. "At thirteen I finally realized that some people actually did it for a living." *See page 112.*


SIMON BROWN
Claude Montana

Claude Montana in Paris

"Couturiers' lives are really a bit like those of French schoolchildren," says Claude Montana. "We have to pass our exams four times a year, and the jury is quite ruthless." Nevertheless, the designer's collections are consistently met with acclaim, and over two hundred outlets worldwide now carry his lines of women's and men's fashions. "I want to dress people who are like I am," he says. "And now I'm thinking of launching a second string—less expensive—to my line." In the meantime, Montana is preparing for the American debut of his signature perfume, previously available only in Europe, Tokyo and Canada. *See page 120.*


DERRY MOORE
Caroline Charles

Caroline Charles

English tradition is an integral part of the life of Caroline Charles, who insists that most of her designs be manufactured in Great Britain. "I feel it's important," she says, "that those who take the glory in British fashion also take the responsibility." The English quality that characterizes her designs

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INFINITI.

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probably began because her family had a tradition of saving beautiful clothes; one of her most prized possessions, in fact, is a big trunk of antique clothing handed down from previous generations. "I remember dressing up in those clothes as a child, and I think my love of fabrics and workmanship originated within that trunk." *See page 128.*


FELICIANO

Adolfo

Adolfo in New York

Despite the elaborate trimmings and richly patterned fabrics, there is a tranquil look about Adolfo's clothes that perhaps reflects his joy in making them. His clients, who include women from all parts of the social world, wear his knitted dresses and separates during the day and his formal evening gowns at night. They appreciate not only his creations but the fact that Adolfo is never arrogant or dictatorial. If they request a particular color or fabric, he'll make it up for them; if they want a hemline changed, he will do it. Although he has his many supporters, Adolfo is simply doing for himself what he most enjoys. "Designing dresses is all I ever wanted to do," he says. *See page 132.*


TERRY O'NEILL

Anouska Hempel

Anouska Hempel in London

Designer and proprietor of Blakes, one of London's most elegant hotels, Australian-born Anouska Hempel is known for her attention to detail. She structured the rooms in her house as carefully as she would her couture creations. And when she was unable to find the right shade of velvet for the draperies in one of the rooms at Blakes, the room stayed empty for about six months until she found it. "Most people would have hung navy silk and been done with it," she says. "I couldn't do that. I don't want to have to explain that something isn't perfect." *See page 138.*


JOHN DAVID HOUGH

Bob Mackie

Bob Mackie

Although Bob Mackie has garnered six Emmy Awards for television costume design, has been nominated three times for Academy Awards and has dressed countless entertainers for nightclub acts and the stage, until the San Francisco Opera's production of *Lulu* that opens this month, he'd never been involved with opera. "*Lulu* is an Alban Berg piece about a woman gone bad," he says. "Since it's set in the Berlin of the thirties, the costumes are decadent, fun and glamorous. I jumped at the chance to do it. When you're a designer," he explains, "just a change of environment makes you think in a whole different way." *See page 146.*


CURTIS KNAPP

Hanae Mori

Hanae Mori

At last count, Hanae Mori's commercial interests included sixty-seven shops in Japan, two in Paris, one in New York and one in Monte Carlo, along with three hundred and fifty sales outlets in the United States and innumerable licensing agreements. She has managed to move outside the traditional role of Japanese women, garnering worldwide recognition in the process. Since 1977 Mme Mori has been a member of the extremely select Chambre Syndicale de la Haute Couture, which includes few women. "I'm interested in living here and now," the designer says. "I like to reflect on changing times, changing human beings and changing societies, though I'm not particularly interested in politics." *See page 152.*


HANK NELEMAN

George Stavropoulos

George Stavropoulos

George Stavropoulos's work seems as Greek as his name—fashion commentators tend to use the words *draped*, *columnar* and *timeless* to describe his clothes. His New York apartment, then, comes as a bit of a surprise, for while there are Greek accents, the overall mood is eclectic with a nod toward the Oriental—a result, perhaps, of his world travels. Nancy Stavropoulos, American-born but of Greek heritage, met her husband-to-be in Athens while she was working for the diplomatic corps. One memento of their mutual heritage is a red kilim woven for Mrs. Stavropoulos's mother's birth. "The reason for its excellent condition," explains Nancy Stavropoulos, "is that it was never used. Her birthdate is woven right into it, and she didn't want anyone to know her age!" *See page 158.*


KAREN RADKAI

Luciano Soprani

Luciano Soprani

"My house is made up of unique things that no architect would ever have chosen," asserts Luciano Soprani, who nonetheless worked with one, Laura Collini, on translating his calm yet eccentric vision into reality. The designer probably spends more time in his company headquarters on Milan's Via Manzoni than at home, but his downtown apartment "is definitely my escape, a combination of things collected during travels or simply because I liked them." Those include pre-1930s ceramic figurines neatly categorized by subject matter, including the "*grande firme*" women he calls "forerunners of pinups." Speculating about his "last house, a house of wisdom, maturity, old age," he says, "It too will be in a city—perhaps even Milan." *See page 162.*

continued on page 22

As I See It #7 in a series
Joyce Tenneson
'Renaissance Redux'
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SIMON BROWN

Laise Adzer

The Moroccan Moods of Laise Adzer

"We live in a medieval fishing village, near the sea," says Laise Adzer. "At dusk we often go to a small café on the beach and watch the women walking home into the sunset. I never tire of looking at the wind blowing through their haiks." The flowing silhouettes and easy grace of these indigenous Moroccan garments have been a catalyst for Adzer's designs. Adzer, who is a painter and sculptor as well as a designer, has been equally influenced by western Africa's climate and landscape. *See page 168.*


HANS NELEMAN

Arnold Scaasi

The Art of Arnold Scaasi

Arnold Scaasi trusts his impulses, particularly when it comes to art. "One day I was driving around London and saw *that*," he says, pointing to a large Hockney screen in his Long Island living room. "I thought, 'Wouldn't that look wonderful in Palm Beach?' So I ran into the gallery and said, 'I love it and I want it.' At the time I didn't own a house in Palm Beach, but I thought one day I would. Meanwhile I put the screen here. It looks so wonderful in this room that now that I *do* have a house in Palm Beach I don't suppose it will ever get there." *See page 174.*


MARINA FAUST

Madame Carven

Madame Carven

"For improving the trade balance, you can be compared to Renault or Brigitte Bardot," Mme Carven was told on receiving the Insignia of the Legion of Honor in 1964. If possible, the couturier must have smiled even more mischievously than usual. "I entertain often, and I enjoy being surrounded by friends," she says. "Since I can't tolerate either bluff or pretense, I stick to real values, which are always modest." One requisite, though, is that her guests dress for dinner. "I like this touch of elegance, and yet I am often reproached by my staff about my own clothes. I like life too much to worry about what to wear!" *See page 180.*


DERRY MOORE

Victor Edelstein

Victor Edelstein

"Women want to be able to get in and out of a car without breaking their necks or getting their knees trapped in a tight skirt," says Victor Edelstein, "so I give some thought to whether they're likely to arrive in a spacious limousine or doubled up in a Jaguar." Sometimes a client will ask him to adapt a dress, but "you don't know until you do it what difference it will make," he says. "Any problems that develop get worked out, but we may end up with an entirely different dress. Or I may not agree to the changes in the first place. I won't make a wedding dress that looks like something out of the Ziegfeld Follies, because someone else might want one like it, and then—there goes my reputation." *See page 184.*


MARINA FAUST

Vicky Tiel

Vicky Tiel

Vicky Tiel admits that her hobby—sportfishing—is rather unusual for a fashion designer. Originally she was drawn to places like Key West because of her longtime interest in Hemingway. "It was very addictive," says the Maryland native, recalling that on her first fishing trip she caught a one-hundred-pound sailfish off the coast of Cancún. In Paris, where she lives, the designer pores over art books and old fashion magazines for ideas. But it was her collection of French art glass that prompted her latest creation—the flacon for her upcoming fragrance, called Vicky Tiel. *See page 188.*


KEN NAHOUM

BILLY CUNNINGHAM

Alan and Marilise Flusser

Alan Flusser Upstate

Menswear designer Alan Flusser started out creating shirts for Van Heusen and sportswear for Pierre Cardin, introducing his own line of clothes in 1980. Although the atmosphere of his Manhattan shop is a cross between a London gentleman's club and a Colefax & Fowler drawing room, his residence in upstate New York is one of unexpected fun, infused with a sense of humor. "My wife and I wanted to give the house a younger, clubby, more fifties feeling. It's a wonderful look for kids. And perhaps that's what we are—just a couple of grown-up kids!" *See page 192.*


VITTORIANO RASTELLI

Wanda Ferragamo
Giovanna Ferragamo

Wanda Ferragamo

Buyers placing orders for Ferragamo shoes, clothing and handbags do so in an atmosphere laden with history. In Florence, the company's headquarters is in a thirteenth-century palazzo. Sometimes a theme emerges in one division and is carried on in another, as when Fulvia Ferragamo introduced a silk scarf printed with an array of shoes, and Giovanna's ready-to-wear department made a bracelet using the shoe motif. The Ferragamos not only enjoy working together, they enjoy taking time off together, and often meet at Wanda Ferragamo's vacation villa in Capri. *See page 198.*

continued on page 26

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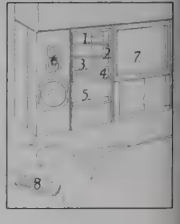
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continued from page 22


JERRY HARPUR

Hardy Amies

The Reign of Hardy Amies

"One of the main difficulties in designing for royalty today," says English couturier Hardy Amies, who in June was knighted by Queen Elizabeth, "is that they must wear modern-day clothes that are not regal." He looks back with fondness to the clothes of Queen Mary. "She wore long skirts when short ones were in fashion, and metallic brocades, lamé and jewels. Today the queen would be criticized if she dressed that way." Despite the simpler, more contemporary clothes, Amies thinks the queen has "presence." Her dresser once told him that the queen is the only person who could put on a tiara going down stairs. *See page 204.*


JOHN DAVID HOUGH

David Hayes

Classic David Hayes

"If I can have my way, I'm in boots and an old polo shirt," says David Hayes, whose residence in Beverly Hills offers the same kind of classic comfort as his designs. "I sit on the terrace and read and sketch—the house is very quiet, even though it's only about twelve blocks from Sunset Boulevard." After



Tom Buckley

he bought the house, he enlisted th aid of interior designer Tom Buckley "I didn't do a lot of things Tom wante me to, and I always regretted it later, he says. An avid movie fan, Haye wanted a sense of old-fashioned glam our with touches of the romantic "Like in the old Paul Williams song, says the fashion designer, "'I'm th kind of guy who says goodbye to houses'—I'm the kind o person who talks to houses." *See page 210.*



SIMON BRAWN

Patrick Kelly

Patrick Kelly

Patrick Kelly adores flea markets. Be sides filling his Paris atelier, his discov eries often inspire his work. Several o his spring designs, for instance, hav butterfly motifs—courtesy of the pin he bought at a flea market near Lo Angeles. But Kelly—who last year be came the first American ever to join the Paris fashion designers' association, the Chambr Syndicale du Prêt-à-Porter—is himself the object of inspi ration: He's currently discussing proposals for a documen tary about Americans in Paris. *See page 218.*□



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Leading a Stylish Revolution in the Fashion Media

By Patricia Warner

HE TELEVISION SCREEN explodes as a clutch of eye-popping models breeze down the runway to upbeat disco music. he camera zooms to a decadent neckline; a flourish of eaded embroidery; a witty hat. Meanwhile, a savvy oice-over analyzes a new detail here, a line to watch ere. This is cable television's premier fashion commenta- r, Australian-born Elsa Klensch. The half-hour program, n insider report on fashion, beauty and decorating written nd produced by its now-celebrated nchorwoman, is aired weekends n Cable News Network (CNN). aunched in 1980 with the net- ork's inception, *Style with Elsa lensch* now reaches an estimated fty million U.S. households and seen via satellite in over seventy ountries worldwide.

For her taste and her ground- reaking revitalization of a televi- on orphan, Klensch has been ubbed the Diana Vreeland of the irwaves. The show is a beauti- ul, sexy and informative anti-



HANS NELEMAN

ashion trends, observes CNN's style ommentator, Elsa Klensch (right, at the ontrols in New York), happen fast. On er weekly program, *Style with Elsa lensch*, she covers the latest European nd American collections, and is seen y viewers in over 70 countries. "I'd ke to make design more understandable o women," Klensch says. "I want to give hem an idea how to put it all together."

lote to the quantum gloom of dai- y world news; it is also watched s ardently by men as by women.

"I'd always deplored fashion overage on television, the rou- ine of bringing a few models into he studio," declares Klensch. "Fashion shows are perfect or television because they're so visual: constant move- nent, fabulous clothes. With our current technology, we an show more of a collection than any fashion magazine an. And it's exciting—it lifts people out of their every- lay lives. They get high on the glamour."

Klensch is relaxing after a volatile workday in the com- ortable, book-lined Manhattan apartment she shares with her husband, Charles, a businessman. Slender, attractive and suffused with friendliness, she's known for her candid, down-to-earth professionalism in a business notorious for being on occasion as glossy as it looks. She has twice appeared on Eleanor Lambert's International Best-Dressed List, and opts for stylish but practical signature clothes in the deluxe ready-to-wear bracket. Today, it's a suave red jacket with padded shoulders by Spanish designer Isabel Canovas over a simple black knit Sonia Rykiel jumpsuit, worn with a dramatic gold choker at the throat.

The Klensches met in Hong Kong when she was Elsa Barker, fresh from Sydney and working as a journalist. He was ABC's bureau chief in Saigon, taking a break from covering the Vietnam war. The couple were married in Saigon, and moved to New York in 1966. "I'd been writing women's interest stories, first in Sydney and then in Lon-

continued on page 32

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ENGINEERED LIKE NO OTHER CAR IN THE WORLD

Leading a Stylish Revolution in the Fashion Media
continued from page 29

don and Hong Kong," Klensch recalls. "But it was in New York, when I went to work for *Women's Wear Daily*, that I really learned about fashion and what a stimulating, creative business it was." From *WWD*, she went on to senior editor positions at *Harper's Bazaar* and *Vogue*, and finally to fashion editor for the *New York Post* before joining CNN.

At the fledgling network, Klensch won complete freedom to cover fashion and lifestyle news in her own way. She took viewers to the collections as the models hit their stride and then backstage for on-the-spot interviews with the beaming, exhausted designers. "I know I opened up fashion to television," she says. With a rueful smile she adds, "Once we were the only crew covering a show. Now it's a nightmare; we have to fight off a dozen others to keep our place." Marc Jacobs, the successful young designer for the Perry Ellis women's lines, recalls that when he was a student the program was "the only vehicle where all us fashion groupies could see the European and American collections. It captured the energy and atmosphere of the shows in a way impossible to duplicate unless you were there."

In nine years, no similar program has appeared that matches Klensch's in scope or attention to detail. With television's vast exposure, couturiers like Oscar de la Renta and Bill Blass have become household names, and the once-exclusive couture salons are now democratized for all to enjoy.

"You cannot produce a great show without a very good team behind you," Klensch explains. "Things get wild during the weeks of the collections: We'll have two crews out covering eight shows a day. I make all the decisions—weed out what I don't want and play up the things I think are new and interesting." In the early days, however, she and her camera crew weren't as well received. "We gained entrée, I suppose, because I knew everybody. Over time, the biggest couturiers have come to recognize the power of television. I want the first interview—either before or after the event." And because she is well liked and respected, Klensch gets what she wants. "It's thrilling to be with really creative people," she says. "They're very giving and almost sentimentally loyal. If I'm not there at the start of a show, it's 'Where's Elsa? Why isn't she here?' "

Her work keeps Klensch traveling: Twice a year she's on the fashion trail to Paris, Milan and Tokyo, and selectively to London, Munich or Madrid. With nearly twenty-five years of experience as a fashion editor and journalist, she's a shrewd observer of design trends and innovations. "Spain has talented designers moving onto the international scene," she notes. "Their shows were better than London's this year." And she finds that new styles tend to catch fire faster in Continental Europe. "It was interesting to see that smart Parisiennes were already wearing this season's capes and ponchos."

Klensch sees the fashion industry sharing an ever greater rapport with an educated consumer. "Designers have realized that women want options. There's no longer one dominant 'look.' For example, Donna Karan and Karl Lagerfeld have different styles, but an identical approach. A woman pulls on basic pantyhose and a body suit, then she can choose to wear a tunic over skirt or pants, or a blouse with jacket and culottes, and continue to add or subtract clothes at will. It is very relaxed, very fast dressing. So, except for gala dress-up occasions, that's what I believe fashion will be in the nineties." She pauses, then adds, "That's not to say forever; some brilliant innovation might again sweep us all away."

"We can show more of a collection than any fashion magazine can."

Klensch is thankful she can still b surprised. "Montana didn't show o piece of black in his fall collectio Everything had soft, luxurious colo Navy is back as a basic, and brow too—in wonderful, earthy shades She sees an important change i that hose are now dyed to match th dress, with the same shade carrie into the shoe: "It's got a pulled-to gether kind of elegance," she says.

On trips abroad, Klensch's arriv is invariably greeted with flowe and invitations, but typically she ha time for little more than a quic lunch with a designer before finish ing a shoot. Her social and busines activities, however, are closely inte woven. A recent afternoon was sper admiring watercolors by her frien Zandra Rhodes, the British designe another evening, Klensch and he husband may dine with French sho designer Maud Frizon. For someon who keeps a suitcase permanentl packed, leisure time is a rare indul gence. "I like to watch old movies and I read a lot," she offers, almos guiltily. Every two years she return to Australia to visit her family an briefly escape the pressures of a de manding job. "Nothing, not ever newspapers, works as fast as tele vision. Whatever you produce, TV swallows it up in minutes." So how does she cope? "It's good organiza tion, or we could never do it. And be sides, I love it."

Elsa Klensch is the perfect exam ple of the visibly successful woman found in every major city who helps keep fashion alive. But she worries that her status as a popular broad caster might put her out of touch, so she lectures at colleges whenever she can. "I really believe good design can make life better," she says. "We need young, creative types to go into design fields of every kind. It's immensely gratifying when students tell me that my show inspired them to switch careers. Fashion isn't a fanciful thing. It can change the way women and men dress and feel about themselves—forever."□



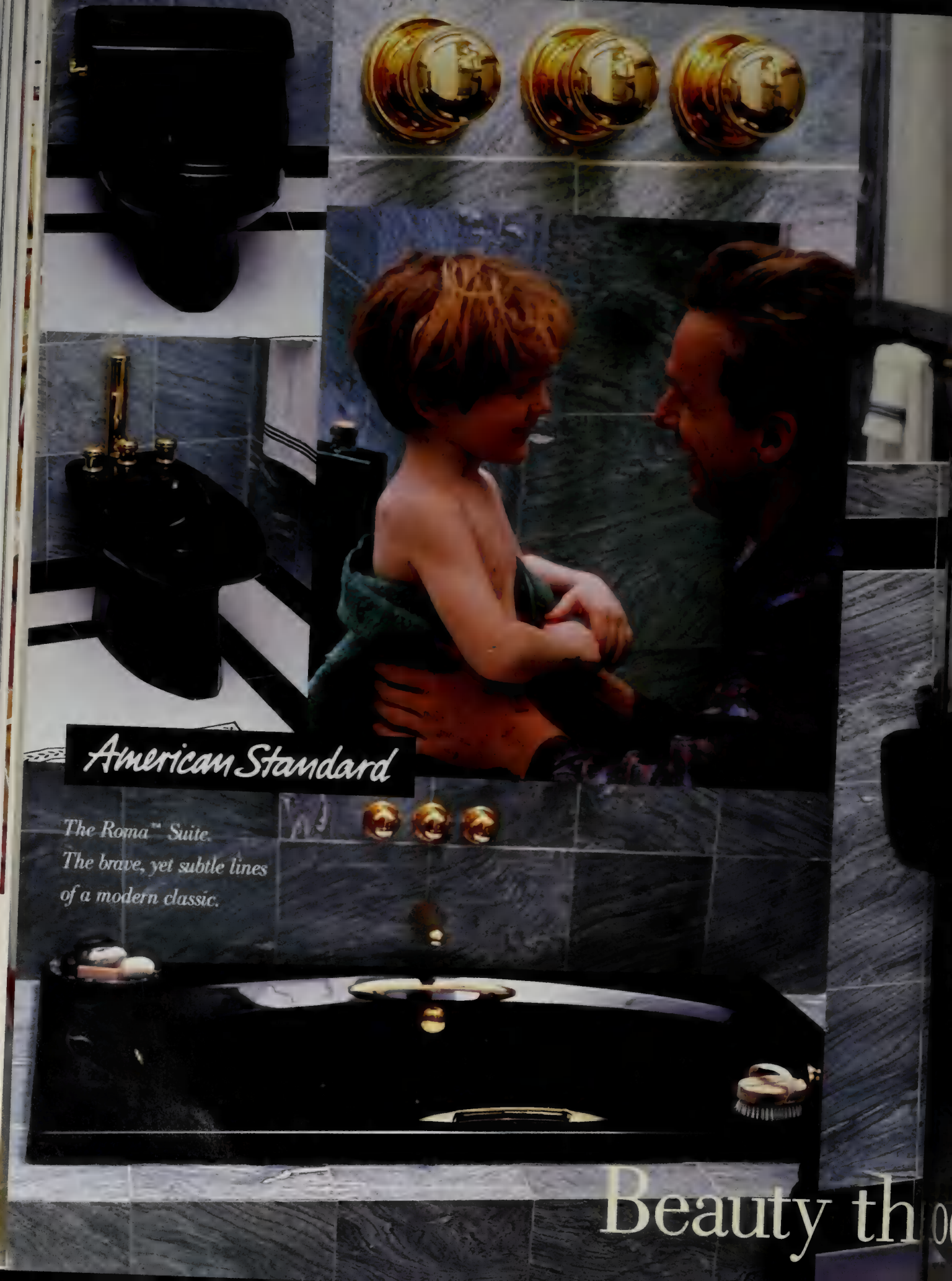
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NEW LOOK: AGNES B.

A Fresh Approach to Fashion and Life in Paris

By Charlotte Aillaud

"FASHION BORES ME," says Agnès B. "Clothes aren't an end in themselves. I think about the most presumptuous thing you can do is define people by what they wear. I feel very strongly that a person's outfit shouldn't suggest wealth or imply any sort of constraint. In fact, that's how I came to be designing clothes. My things are for people who'd rather be concentrating on other matters."

There's no shortage of such people, if Agnès B.'s spectacular success is anything to go by. According to the latest reckoning, she has two hundred employees in Paris and over twenty shops worldwide, catering to a public for whom the word *elegance* is synonymous with softness and relaxed comfort.





PHOTOGRAPHY MARINA FAUST

"I never saw myself as a *styliste*," says Agnès B. "I want the people who buy my clothes to bring their own individuality to them and have fun." ABOVE: The designer in her office below her Paris apartment, surrounded by her winter collection. Painting is by Jean Faucheur. LEFT: Two employees of Agnès B. stand before her rue du Jour shop wearing a selection of her classic, informal cotton clothes.

"I want to see the people who buy my things using them in their own way to express their own personalities," she says. "I mean, who on earth wants to be a clothes horse for some fashion designer? The principle I work on is that a successful outfit is one that gives you pleasure, and that you don't get tired of." She pauses for

continued on page 3



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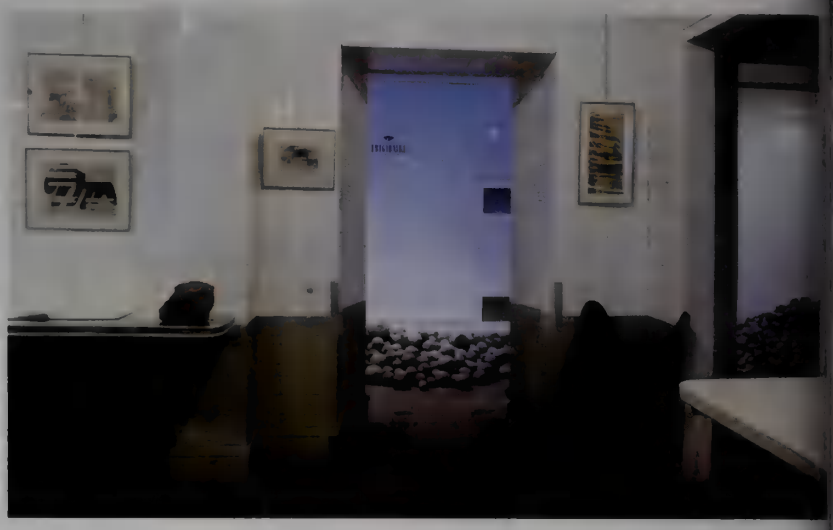
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A Fresh Approach to Fashion and Life in Paris

continued from page 34



RIGHT: Agnès B.'s Galerie du Jour, adjacent to her shop—"a lively gathering place for the exchange of ideas"—is a result of her lifelong interest in art. The drawings and installation are by artist Jean-Luc Parant.

a moment, then adds, "You know, my clothes are just a whole lot of things I myself happen to crave."

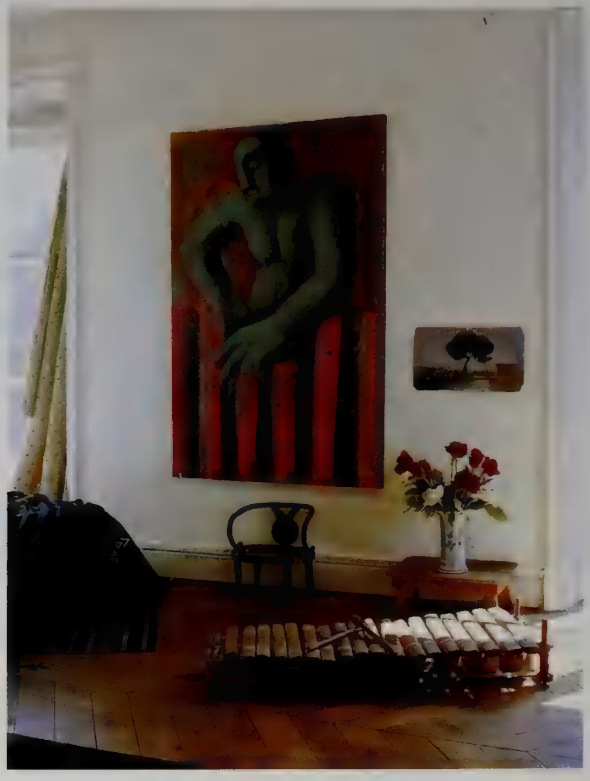
Agnès did her time at the Beaux-Arts, "and then I planned to go on through the Ecole du Louvre and be a curator at the museum. I was lucky to have had a privileged childhood, with parents who loved painting. We lived in Versailles, the kind of place that would set anybody dreaming. My parents took me to foreign capitals when I was little, and we went to all the museums. I think my fascination with art started then.

"My father was a lawyer, and my mother, bless her, had a habit of dressing me in disastrously conventional clothes. Black velvet—*ugh!* What I yearned for was ribbons—pastel colors and ribbons. I've never forgotten those ghastly dresses I had to wear. In fact, I've made a career out of imagining the direct opposite."

One evening she met a fashion editor at a dinner party. "My clothes were so unconventional, she hired me on the spot," Agnès recalls. "At that time I was getting most of my things at the flea market and mixing them up together as I pleased. I just composed for myself. Those were the days! But when I was seventeen I got married to publisher Christian Bourgois; by the time I was eighteen I was the mother of twins; and at

BELOW LEFT: A vignette in Agnès B.'s apartment is composed of an antique walnut commode, a small 1879 photograph by Hillers and a fragment of a Greco-Roman sculpture. Hanging on the wall are images by Cartier-Bresson, left, and Thierry Lefèbure. BELOW RIGHT: A painting by Raphael Gray is juxtaposed with a small landscape bought in a flea market in Arles. The vase is a family heirloom from Versailles. Wooden xylophone is African.





continued on page 3

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A Fresh Approach to Fashion and Life in Paris
continued from page 36

nineteen I was working in earnest."

By 1975 Agnès was fed up with producing ideas for other people (she had been designing for Pierre d'Alby and V. de V. for a while) and decided to set out on her own. She opened her first boutique in a former butcher shop on the rue du Jour, which was soon to become *her* street.

What was she selling? A line of flowing skirts in unusual materials; soft, yielding fabrics to be put on, lived in and completely forgotten about. Agnès B.'s relaxed approach to clothes came at exactly the right moment to profit from a general weariness with fashion imperatives: The United States and Japan were ready for her crimped cardigans, striped T-shirts and black leather jackets.

"I think summer clothes look fabulous when you wear them in winter," the designer says. "And I like black, white, cream, flat shoes and light makeup. Maybe I'm not very organized, but I know what I want and I'm obstinate. I design with various people in mind, individuals who interest me; I find it easier to identify with the work that way.

"In general I tend to operate carefully," she explains. "I think it's foolhardy to put out too many models at one time, and anyway I've no desire to work any harder than I do right now. I make a deliberate effort to keep my life as separate as possible from the profession, which can take you over completely.

"My clothes are just a whole lot of things I myself happen to crave."

"I believe children are an absolute justification for life. I've got five of my own, and three are under sixteen and still at home. My youngest is six. I also have three grandchildren."

Resuming the story of her career path, she says, "My next move was to build up a range of clothes for men, on the assumption that men like comfortable, laid-back things just as much as women do. And then I did a line for much younger girls, which we called Lolita."

The result, in theory, is that a whole family can troop off to look for clothes at her shop beside St.-Eustache in one of the oldest quarters of Paris. The same style of cardigan will be suitable for a tiny child and his or her mother, while brothers and sisters in their teens will reach for the same windbreaker.

One of her dreams was always to have a gallery on the rue du Jour. It's now a reality: The Galerie du Jour has opened. Its goal is to give a helping hand to the sculptors, painters and photographers Agnès likes; at the same time, the books published by Agnès's first husband are also sold. The Galerie du Jour is a freewheeling place, open to eclectic ideas and especially to young people of talent.

As with all her projects, Agnès scrutinizes her Paris apartment with a critical eye. "Nothing's ever final here," she observes. "I like to change the way it looks just as often as the seasons change. In summer, for example, the light's completely different, so I dress the place in a different way. And I have plenty of paintings, which I shift about all the time."

Her shops, on the other hand, have all had the same underlying look and atmosphere. Why?

"I insist on exclusivity," she says. "I hate the idea of my clothes being sold all mixed up with other people's. My clothes need to stay together. Also, I feel very strongly that customers should be received politely in well-lit, clearly defined surroundings. I like to think they enjoy the time they spend in my shops, and feel better for it afterward."

Such sensitivity has helped Agnès B. to achieve success. Indeed, talking to this delightful, ethereal woman, it is easy to forget that she is the driving force behind a huge and profitable international business.□

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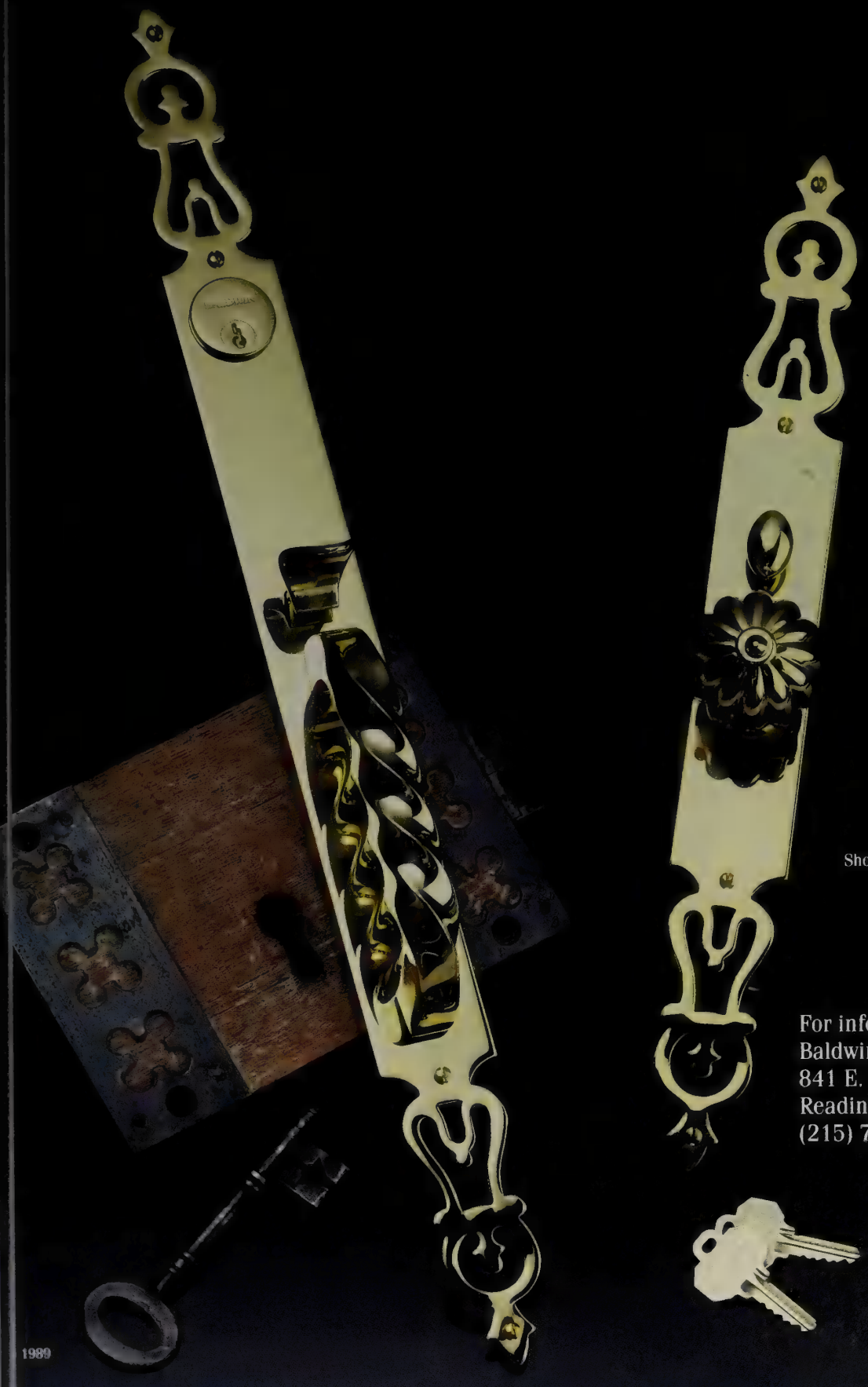
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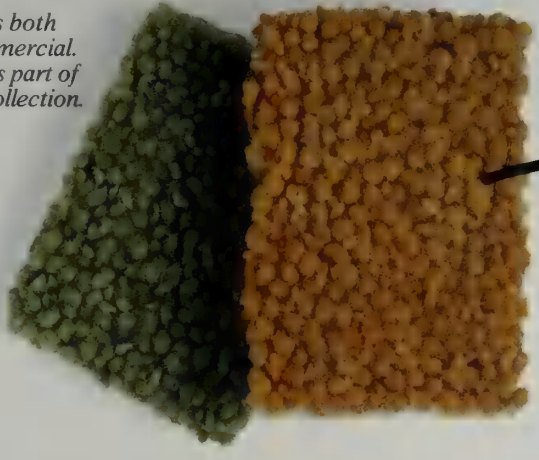


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LEGENDS: CHANEL AND DIAGHILEV

Collaborating on the Spirit of a New Age

By Dale Harris

ONLY IN THE HEADY atmosphere of Paris after World War I could Serge Diaghilev, imperious director of the Ballets Russes, and Gabrielle Chanel, the rising star of haute couture, have met as social equals. Not until then did the beau monde of Paris, already open to the emissaries of culture, also admit the purveyors of fashion.

When Diaghilev arrived from St. Petersburg in 1906 to launch the first comprehensive exhibition of Russian painting ever seen in the West, he had little difficulty in gaining access to the *gratin*, the upper crust of French society, one of whose grandest representatives, the countess Henri Greffulhe, he impressed enough to enlist as a patron. Two years later, when he introduced *Boris Godunov* to Paris, she again figured among his supporters, along with the duchess d'Uzes, the princess de Polignac, the princess Murat and the countess de Chevigné.



COURTESY FRANK W. D. RES

During the 1920s, Coco Chanel (below, circa 1929) offe financial help and fashion expertise to legendary impresa Serge Diaghilev. She created costumes for several productic of the Ballets Russes, including *Le Train Bleu* and *Les Bicl*



HULTON PICTURE COMPANY; THE BETTMANN ARCHIVE

Chanel had a harder time infiltrating high society. Ye with the determination that had carried her from her pea ant origins in one of France's most impoverished region the Cévennes, she was, soon after the war, among the fir female couturiers admitted to the salons of the aristocrac Some ten years later, she was employing Count Etienne c Beaumont and Duke Fulco di Verdura as jewelry designer

With characteristic aplomb, Chanel consolidated her s cial success by exercising its prerogatives, including that patronage. In 1920, shortly after her devoted friend Mis Sert introduced her to Diaghilev, Chanel made the perer nially needy impresario a gift of three hundred thousan francs for the revival of Igor Stravinsky's *The Rite of Sprin*

LEFT: Diaghilev, right, with Jean Cocteau, librettist for *Le Train Bleu*, in Paris for the ballet's opening night, June 20, 1924. In addition to Chanel's costumes, program credits include a curtain designed by Picasso. This November the Oakland Ballet will revive the production, not seen since the 1920s.

continued on page

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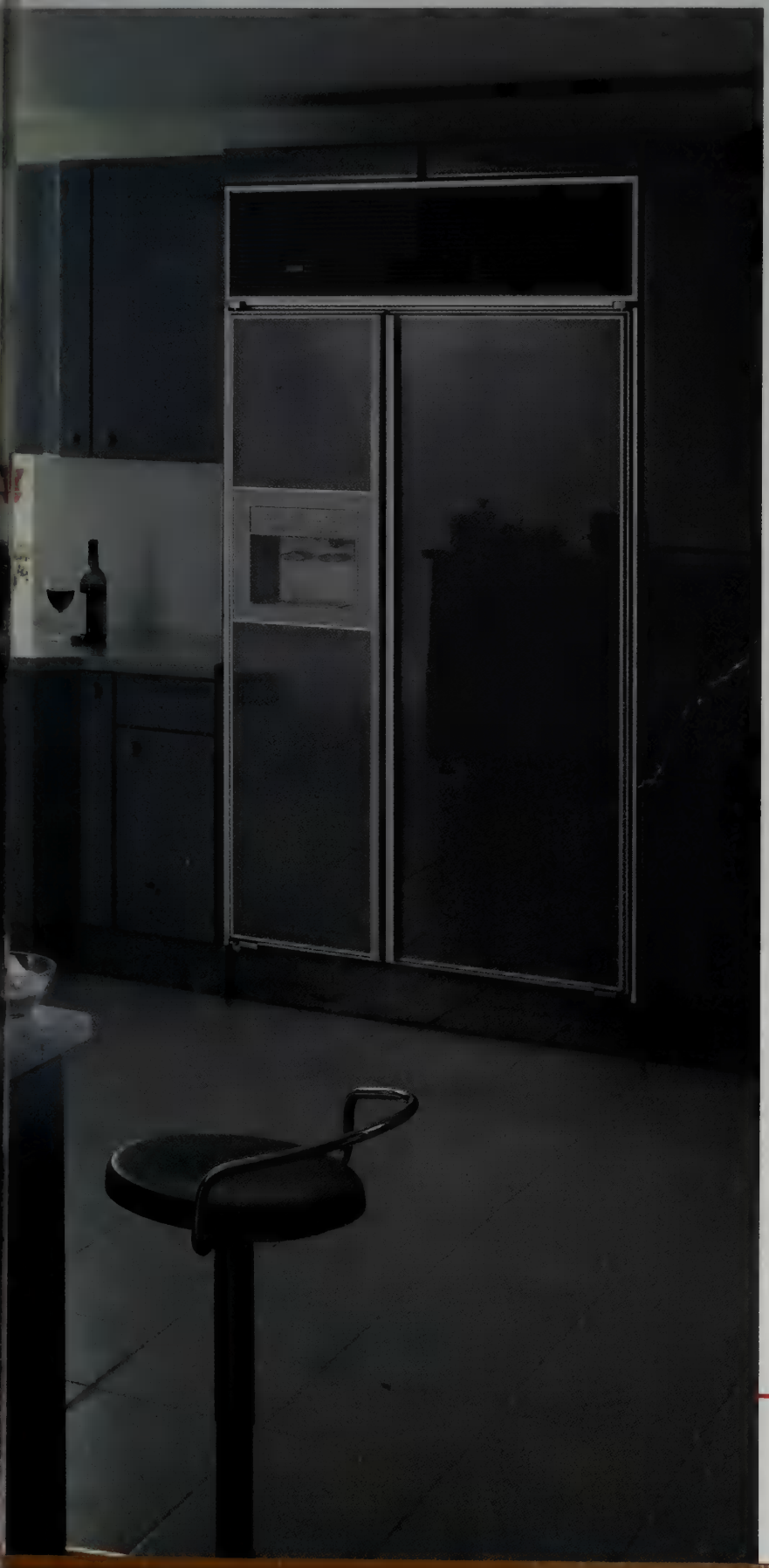
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Collaborating on the Spirit of a New Age
continued from page 42



FROM *BALLETOMANIA* ARNOLD L. HASKELL. VICTOR [illegible] LANCZ

LEFT: Lubov Tchernicheva in a Chanel costume for *Apollon Musagète* (later called *Apollo*). Chanel made the costumes after naïf artist André Bauchant—originally commissioned by Diaghilev—confessed that he was not up to the task.

the new social order found its perfect sartorial expressio

Les Biches, with its sexually ambiguous intrigues playe out in the pastel salon of a fox-trotting grande dame, w designed by Marie Laurencin. But when Felia Doubrovsk taking over the role of the hostess from the choreographe herself, found her dress unflattering, Diaghilev sent her t Chanel for a new one. When, at the impresario's reques the twenty-four-year-old Balanchine put together *The Go Go-a-Begging* in a hurry in 1928, the entire physical pr duction came out of stock, except for the costume of ball rina Alexandra Danilova, which Chanel created. It was th latter, too, who in 1925 translated Braque's amorphous d signs for Massine's *Zephyr et Flore* into costumes at onc danceable and elegant.

For efforts like these, in which her contribution wa peripheral, Chanel sought no program credit. With *L Train Bleu*, she stepped to the fore as a full-fledged artist collaborator, designing all the costumes and conferrin upon the ballet an air of smart contemporaneity that pe



FROM *DANCING FOR DIAGHILEV: THE MEMOIRS OF LYDIA SOKOLOVA*. JOHN MURRAY LTD.

RIGHT: Dancers Lydia Sokolova, Leon Woizikovsky, Bronislava Nijinska and Anton Dolin in scenes from *Le Train Bleu*, named for the day's most luxurious train, which ran from Paris to the Côte d'Azur. The train of the ballet, wrote composer Darius Milhaud, "disgorges new bathers daily; they exercise on the stage and practice their favorite sports."

absent from his company's repertoire since the days of Nijinsky. Her only stipulation was that no one know she had given him the money. Two years later, she offered shelter to the no-less-indigent Stravinsky at her house in Garches, near Paris, thus enabling him to complete *Pulcinella* for the Ballets Russes. These gestures, though generous and unpublicized, were not entirely disinterested: By then she was Stravinsky's mistress.

Even when the affair came to an end, however, she continued her support of both the composer and the Ballets Russes. By the mid-twenties she had become indispensable to Diaghilev not simply as a financial resource but also as a means of helping the Ballets Russes make a necessary transition from the prewar exoticism of *Firebird* and *Scheherazade* to the cool-eyed chic of the twenties.

In ballets like *Le Train Bleu* and *Les Biches*, both choreographed by Bronislava Nijinska in 1924, Diaghilev gave witty expression to the recently emancipated, relatively classless world that developed after the Treaty of Versailles. In Chanel's clothes, simple yet incomparably stylish,

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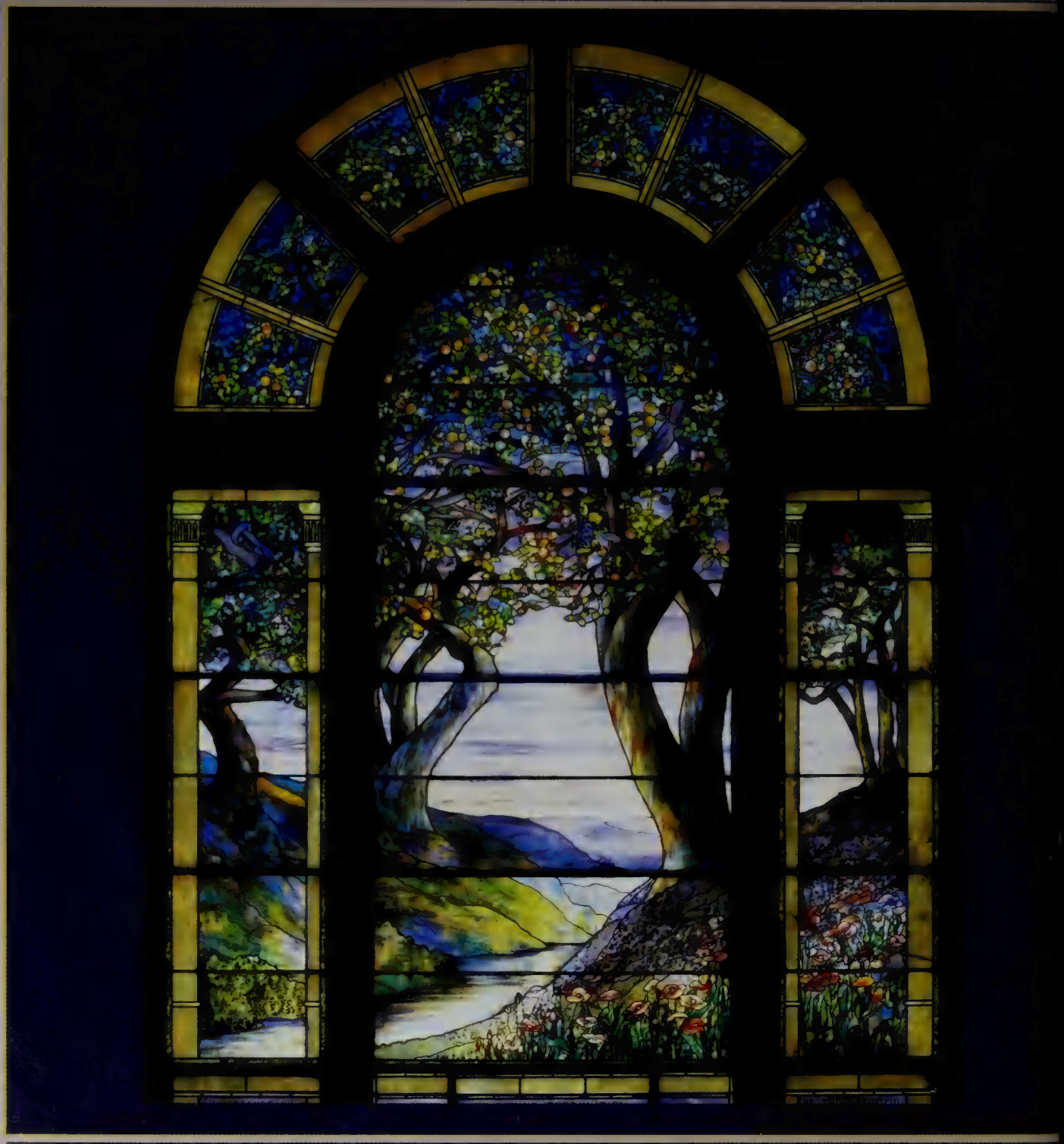
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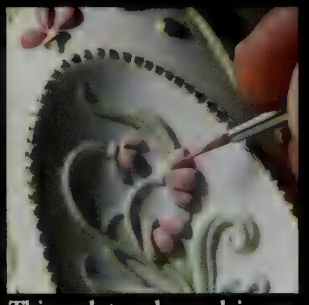
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Collaborating on the Spirit of a New Age
continued from page 46

fectly suited its theme. *Le Train Bleu*, set on the Côte d'Azure, was a tribute to the age of sport, informal manners and unashamed physicality.

For the tennis champion, based upon the great tennis star Suzanne Lenglen, Chanel designed a dapper white sporting outfit, complete with eyeshade and bandeau. For the golfer, she specified a sweater and plus fours, an ensemble associated with the young Prince of Wales, later the duke of Windsor. The rest of the cast wore striped, knitted bathing suits, consisting of a pullover worn on top of loose mid-thigh trunks.

To complete the outfit of the bathing belle, Perlouse, Chanel added a head-hugging swimming cap, which soon became a necessary part of beach attire. She also gave the character large pearl stud earrings made of china coated with wax, thus inaugurating the vogue for costume jewelry that was to revolutionize women's dress and contribute to the egalitarian tendencies of the day.

One of Chanel's last favors for Diaghilev was to salvage the mise-en-scène of *Apollo*, Balanchine's first masterpiece. Having assigned the decoration of the ballet to the naïf painter André Bauchant, Diaghilev found himself without satisfactory costumes for the three Muses and decided to improvise—with disastrous results. Finally, he called on Chanel to save the production. Her solution exemplified to perfection the simplicity and chic that had taken her to the top: For each of the women she created a tricot tunic, bound around the body in three places with neckties from the House of Charvet.

Her final favor for Diaghilev had nothing to do with art and everything to do with feeling, a quality Chanel's critics have often denied her. A year after the premiere *Apollo*, in the summer of 1929, s was sailing in the Adriatic with h lover, the duke of Westminst when, worried about Diaghilev health, she insisted that the duke tu his yacht back to Venice, where t impresario was lying ill.

On landing, she and Misia S went in search of him, reaching hi just before he died. She also disco ered that Misia was about to paw her three-strand diamond neckla to ensure Diaghilev a decent buri With characteristic authority, Chan told her friend to put the neckla away. She would assume the cost the entire funeral, including inte ment on the island of San Miche in the lagoon. It was another one those courtesies toward Diaghile for which she wanted nothing b the satisfaction of knowing she ha done the right thing.□



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COLLECTING COUTURE

From Callot Soeurs to Gaultier, Sandy Schreier Has It All

By Alexandra Palmer



PHOTOGRAPHY TONY SCLUPI

ABOVE: Sandy Schreier models a Valentina coat from the late 1930s, though in real life she rarely dons pieces from her collection. "After all," she reasons, "if I owned a Picasso, it wouldn't be on my back."



"I AM NOT INTERESTED in baby bonnets," Sandy Schrei announces forthrightly. Wearing a chartreuse Sopra blouse, matching suede shoes and khaki Gaultier culotte the Michigan-based collector discusses her true passio twentieth-century couture. She's amassed many museu quality pièces, but perhaps her first inkling that fashio was a world she would enter came when she discover her grandmother's old clothes in an attic.

"They were from Europe, and the textiles and desig seemed exotic," she recalls. "There were corsets sewn wi exquisite rosebuds and lace. I wondered at it all, how it w made and how it could be so beautiful. Beauty was rare Detroit, so I craved it. I found it first in the attic in t beautiful clothes, then in the Detroit Institute of Arts."

Schreier began collecting in her teens, gathering cloth that were being discarded from closets in the prosperou suburb of Grosse Pointe. Pieces were selected purely b instinct. "I collected what I thought was beautiful," sh



ABOVE: Rudi Gernreich—inventor of the topless swimsuit—designe the long knit dress circa 1970. Says Schreier, "The mini, by Rober Rojas, belonged to Twiggy and was photographed on her by Avedo in 1967—one of the most famous fashion images of the decade

LEFT: A circa 1953 Charles James gown "looks different from eve angle," notes Schreier. On the Carlo Bugatti chair (Bugatti furniture also shown above left), a detachable lamé train, 1925, from Boué Soeur

continued on page

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From Callot Soeurs to Gaultier, Sandy Schreier Has It All
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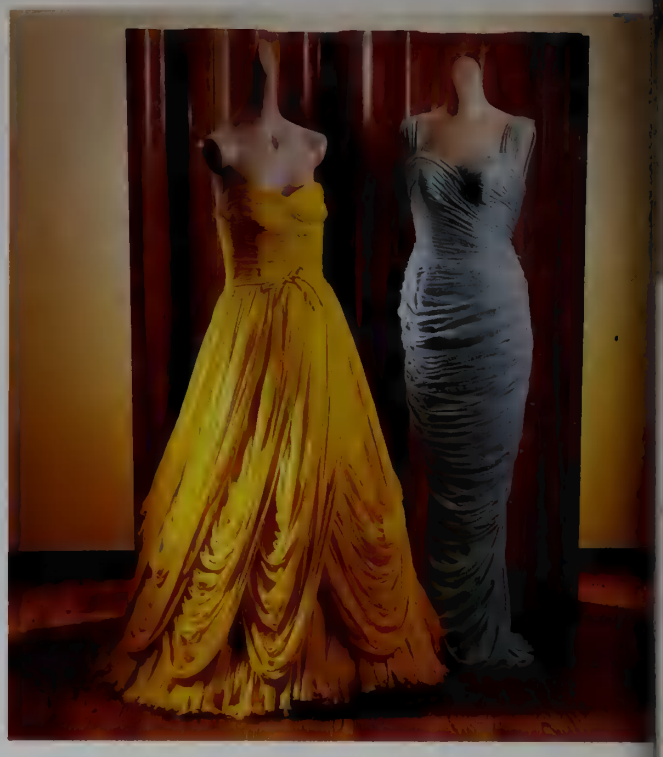
stresses, "not by the names on labels. I had never heard of Balenciaga, Vionnet, Poiret or Chanel." In fact, many of the dresses had no labels, as these were often lost or removed by the original owners. One dress with no label proved to be an early-1920s Boué Soeurs. Others bear names now obscure but waiting to be rediscovered. "This one is a Lipska—it's straight out of the Ballets Russes," Schreier comments, holding up a soft peach dress hand-appliquéd with a patchwork of pastel silks.

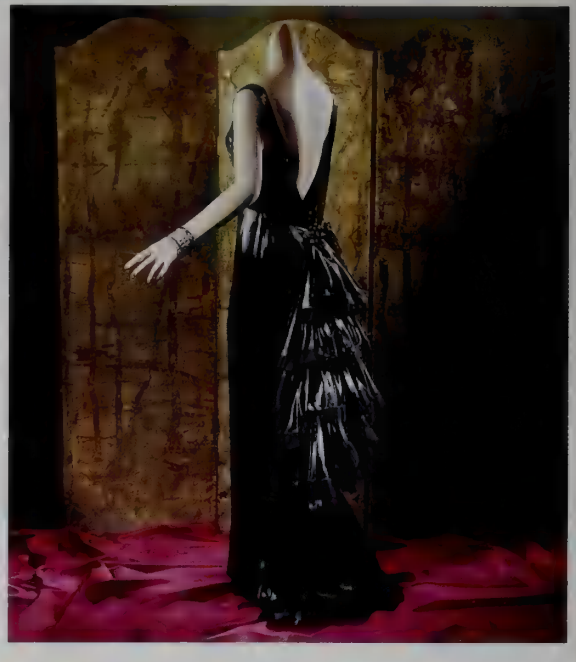
From these beginnings, the collection has grown so large that it is kept in storage away from Schreier's house. However, in the late 1970s, increasing interest on the part of museums and researchers prompted her to build a viewing room. There her ball gowns, suits, coats, hats, costume jewelry, photographs and original sketches can be closely examined.

The collection begins at the beginning, with nineteenth-century dresses by the "father of couture," Charles Frederick Worth, the first designer to leave his signature on clothing. Schreier has many fine examples from the early important couture houses—a 1900 Redfern white wool suit with embroidered royal blue collar and cuffs, as well as Fortuny, Liberty, Doucet and Paquin pieces. She continues to collect up to the present day, a recent addition being a Lacroix yellow silk and black lace strapless dress.

Schreier's memory is encyclopedic when it comes to the origins of each piece in her collection. "This Callot Soeurs suit belonged to Countess Tolstoy, sister-in-law of the novelist, and she had matching parasols for every ensemble. Here's a parasol—not one of hers—by Poiret in a Dufy printed silk." Holding up a Michaele Vollbracht dress hand-printed with irises, she teases: "Let's just say







ABOVE: A black ciré evening dress by Chanel, 1929, shows a side of th designer not always remembered today. "Although she's best know for her suits and her little black dresses, Chanel's beautiful gowns fro the twenties and thirties were far from 'basic,'" observes Schreie

TOP: From the 1950s, designs by Jean Dessès (the yellow chiffon) an Pierre Balmain drape the figure discreetly. Jokes Schreier, "Balmai studied architecture, and this dress can almost stand up without an help!" LEFT: Two versions of couturier lace are separated by only 4 years. The Callot Soeurs day dress, circa 1910, features yards of hand work. At right, a sheath by Jacques Fath, prominent postwar designe

continued on page 5

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From Callot Soeurs to Gaultier, Sandy Schreier Has It All
continued from page 54

this belonged to someone famous who has violet eyes." However, Schreier becomes reticent about divulging her sources. "I wouldn't even tell my mother where I get all this!"

Sometimes pieces are acquired—or lost—through sales at the international auction houses. "This paper dress was a consolation prize a friend gave me," she says, holding up a bit of 1960s ephemera. "I was after another paper dress but was outbid. The successful bidder came up to me afterward and told me I was up against the best—that he had purchased it for Andy Warhol. Andy had painted the dress as a sample to be mass-manufactured, but it never was, since it couldn't be produced for under twenty-five dollars. So it was one of a kind, and he got it back."

Her manner of collecting reflects the interrelationships between art and fashion. "Did you know that Colette sold millinery sketches when she was down-and-out?" Schreier asks, pointing to a framed ink-and-wash signed by the novelist. Pulling out a box filled with clutch bags, she carefully unwraps one from its tissues. It is of dark green leather, stamped on the outside with a gold decorative border and inside with the name of its designer. She smiles and says, "How could I turn down this Hoffmann purse when I also collect furniture by architects?"

Another satisfying "match" involved a set of signed color drawings by designer Miriam Haskell for the costume-jewelry line she founded. "Look," says Sandy Schreier, and produces—from one of several hundred small boxes—the actual Venetian glass bracelet and necklace the company made after the sketches. The remarkable thing about this is that she found the artwork and jewelry separately, at different times and in different cities.

"The collection is like a jigsaw puzzle, and it's so exciting when the pieces come together," says Schreier. "Nowadays there are more shows and books on costume than ever before. Looking at these, I see my mysteries being solved. It's exciting and romantic work."

Schreier sighs at the task of choosing what to show next, then selects one of her favorite pieces. It is a dress any museum would treasure: a 1910 Poiret with a mosaic of gray sequins that change to silver, then vanish into the amethyst velvet border of the fishtail hem. "Look at how it's made—the hem is just basted into place," she points out. "Poiret was notorious for this, and when one of his clients complained about the poor sewing, he said, 'Madame, my clothes are art. If you don't like it, send it back!' " She laughs at the notion of anyone returning a Poiret in a huff because it lacked hemstitching.

"I always look at the design and the fabric," she says, explaining her credo. "I'm not interested in how it's made, any more than in how Matisse produced his paintings. I'm interested in the finished product." She continues, "Today I think people pay for the name and not for the importance of the design."

Schreier's own ability to see design is well honed. "If it sings and dances, I know I want it in my collection," she declares, "even if it's not successful as a wearable garment. It may be that it's difficult for women to handle, but it *is* a work of art."

"If it sings and dances, I know I want it in my collection."

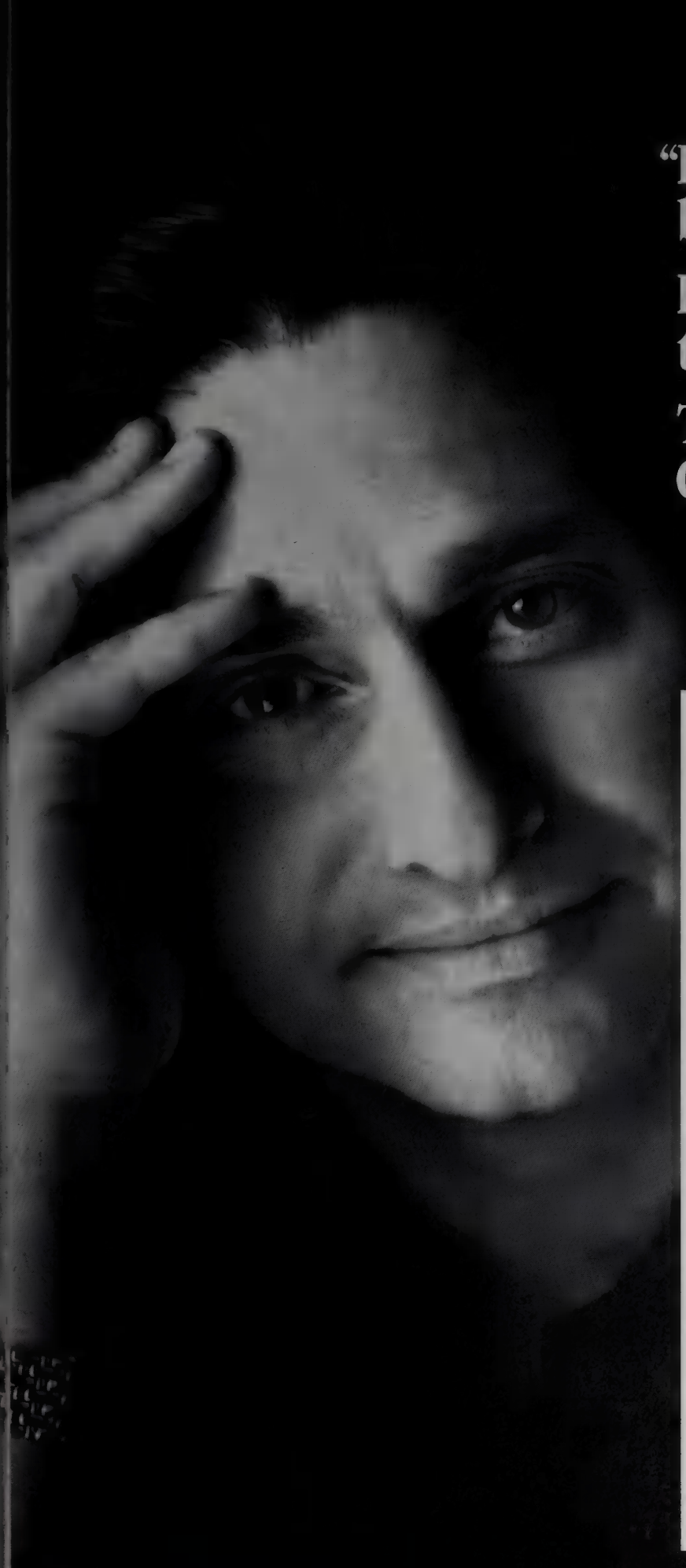
Contemporary designers aren't slighted. A Stephen Sprouse black mini-dress, asymmetrically slashed by a metal zipper, is given equal space with romantic gowns by her "three Jacques": Griffe, Heim and Fath. "And of course there's always Saint Laurent. Here's a model from his first collection for Dior in 1958." Then she grins infectiously and produces a brass-studded psychedelic halter mini-dress with matching bow tie. "Guess who this is," she says, referring to the designer as well as the original wearer. "Sandy Schreier for the Supremes! I used to design some of their stage costumes."

The availability of high-quality pieces is diminishing, and prices have risen dramatically over recent years. Fortunately, such interest also means that Schreier's collection is gaining a strong reputation and a higher profile. "I first realized the importance of my collection in the seventies," she says, "when Christa Thurman of the Art Institute of Chicago came to look at my Fortunys for a show they were having. A curator from the Smithsonian told me then that in five years I would be busy, and in ten years the phone would be ringing off the hook with inquiries about the collection. And it's true!"

To educate the public and instill an appreciation for these clothes is Sandy Schreier's mission, and she embraces any medium that broadcasts her message that fashion is art. "I disagree with Karl Lagerfeld, who believes that fashion is not art. Couture should be perceived—and presented—at the same level as any decorative art.

"I've appeared regularly on television for over eleven years, including Oprah Winfrey's show, and people are still interested in listening and learning about fashion. Fashion is yesterday, today and tomorrow." Constantly busy, Schreier guest-curates museum shows, gives lectures on fashion and has designed accessories for Henri Bendel.

When asked what she is still seeking, she answers without hesitation: "I'm still looking for an important Dior ball gown." In the meantime she keeps her collection up-to-date with the latest designer accessory—a single released by Parisian enfant terrible Jean-Paul Gaultier. "Isn't it great?" she exclaims, referring to the packaging if not the music. "It has scissors etched into the vinyl!"□



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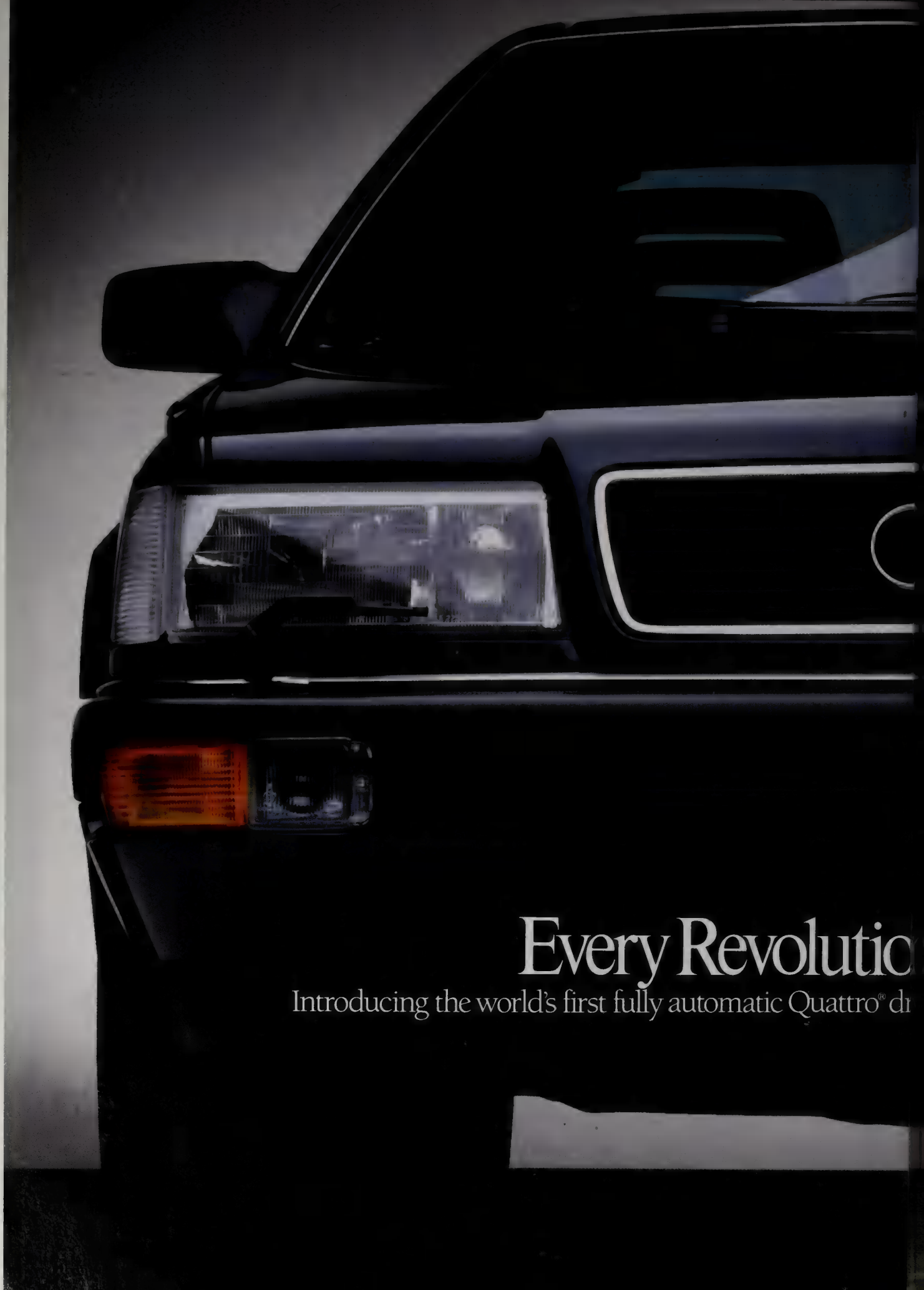
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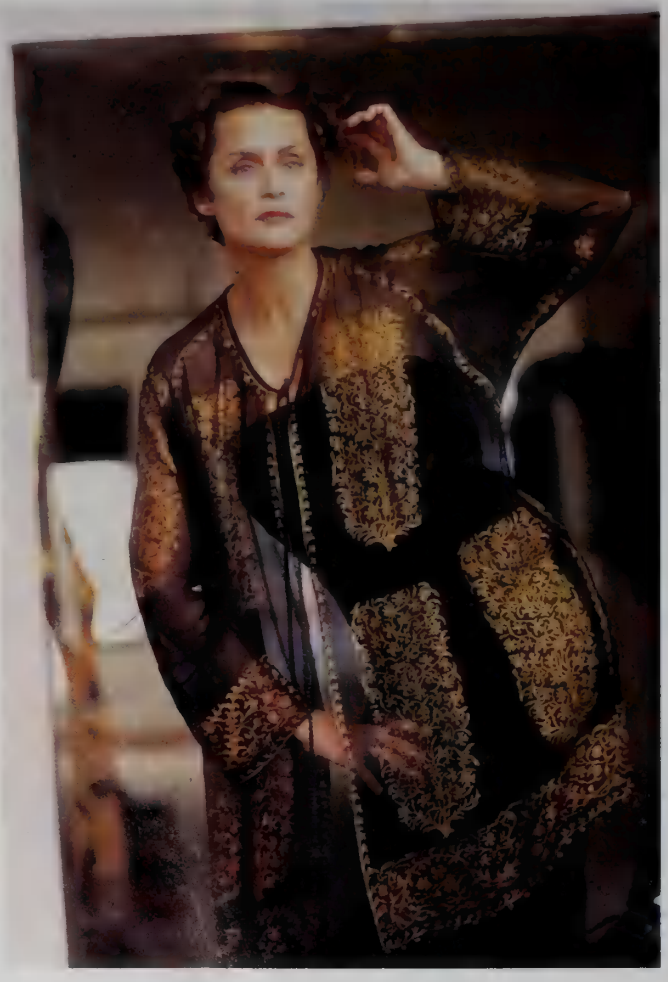
By Bart Boehlert

Lauren Hutton's interest in fashion extends beyond the contemporary scene to embrace classic examples from the past. RIGHT: Hutton wears an Adrian suit once owned by Katharine Hepburn. "It's got a slim skirt and fits like a glove," says the actress and model. Beaded bag from the 1920s.

BELOW: Hutton has collected a number of dresses by legendary designer Mariano Fortuny. Her sheer, hand-blocked Fortuny jacket is worn over an altered black Fortuny gown. BELOW RIGHT: Hutton models a sailor suit designed by Adrian for Carole Lombard. "Perry Ellis saw me wearing it one night and wanted to copy it," says Hutton. "I wouldn't let him."



PHOTOGRAPHY KEN NAHOUM



"THE FASHION establishment is always a little out of fashion," pronounces Lauren Hutton over a breakfast bowl of fruit and yogurt in a downtown New York City restaurant. "Fashion doesn't come from people who are in it, that's for sure. It originates in the minds of real people, people in the street. Always."

The actress and model is wearing a white V-necked T-shirt and snug Emporio Armani overalls that flatter her athletic figure.

"Quite often, fashion trends come from people for whom it matters the most," she continues, "like prostitutes, whose very lives depend on how they're turned out. You can watch prostitutes and see what's going to come next. For instance, you saw them wearing the tiny little purses on a long string before you saw that in any disco. Or the little micro skirts with the big wide belts. I saw prostitutes wearing that first on Twenty-seventh Street at Tenth Avenue—a great street for fashion."

Hutton herself grew up in the swamps of the deep South and knew nothing about the world of fashion until she dropped out of college and came to New York City in 1965 at the age of twenty-one with two hundred dollars in her pocket earmarked for a trip to Africa. Once she got to



continued on page 6

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Collecting Vintage Dresses with Contemporary Flair
continued from page 60





"Wherever I am, I look into secondhand shops, be-
cause there's always some treasure. It's like saving
something precious and wonderful." ABOVE: Hut-
ton wears a handwoven 19th-century Tibetan robe.

LEFT: A white silk crepe pleated gown was designed
for Lauren Hutton by Madame Grès in 1973; the
five fittings were overseen by the great couturier
herself. BELOW: Hutton wears a 1930s black beaded
dress created by the famous Paris firm Lesage.

New York, though, she found out about modeling, and that models make in a day what most people make in a week. "I threw myself at it like a rabid bat," she says.

"And in those days, there was a great queen named Diana Vreeland. She had one of the great original eyes." Hutton recalls how Vreeland held court in her red lacquered office at *Vogue*, "talking in sentences like no one ever talked. Once Vreeland pointed to a picture in the magazine and yelled, 'Look at that girl's arms! I never want to see this girl again! Obviously, she's seeing a Turk!' Everyone said, 'What? What?' And D.V. said, 'Look at those upper arms. She's wrestling a Turk!' "

Vreeland sent Hutton off to see photographer Richard Avedon, and the three of them changed fashion magazines forever. "I knew nothing about modeling, so I was trying to do this," says Hutton, sucking in her cheeks and striking the typical fifties stationary pose. " 'Well, forget *that*,' said Dick. He asked me, 'Where do you come from and what did you do there?' I said, 'I grew up in the woods and I climbed trees.' He said, 'Try jumping.' " Hutton consequently leapt and galloped across the pages of *Vogue* for the next ten years, giving a new energy and motion to fashion photography; she also landed on the cover of a record twenty-four issues. "I was of my time," she says.

These days, Hutton works as an actress (*Fear*, a suspense thriller with Ally Sheedy, comes out early next year) and does some modeling. Her recent campaign for Barneys, photographed by Steven Meisel ("another great original eye"), was very popular, and she was pleased with the result. "They are some of the best pictures taken of me



continued on page 64



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LAUREN HUTTON

ntage Dresses with Contemporary Flair
continued from page 62

ny age," she says. And she travels
months of the year. "I came to
v York to travel," says Hutton,
d I've accomplished that. I've seen
t of the world."

hrough her journeys, Hutton has
assed a substantial collection of
sic, timeless antique clothing and
essories. "Wherever I am, I look
secondhand shops or flea mar-
s, because there is always some
sure. It's like saving something
cious and wonderful," she says,
ding up a little twenties handbag
orated with tiny colored metal
ds, and a pearly sequined short
ero jacket that she just found in
anta for fifteen dollars.

n the sixties, Hutton picked up a
etan high lama's robe, woven by
nd in the nineteenth century. She
ught a long, mesh-knit evening
ess covered with hand-stitched
ck Lesage beads in Hollywood.
hen Hutton was under contract as
Ultima girl, Avedon convinced
vlon that she needed a fabulous
ess, so she acquired a white silk
pe pleated Grès gown, the five fit-
gs for which were overseen by the

erhaps Hutton's favorite clothes are garments worn by movie stars.

eat Madame Grès herself. Hutton
so has a number of Fortuny dresses
nd skirts that she particularly loves
ecause they can be twisted and tied
o in a ball for packing.

Perhaps Hutton's favorite antique
othes, though, are garments worn
y movie stars. "The best thing about
d movies for me is the glorious
othes people were wearing. They
ere exciting, thrilling and interest-
ng," she says. "Carole Lombard was
ne greatest. I could wear any of her
othes from any of her movies and
ill be the best-dressed person in

continued on page 64E

BRITTANY HAIFA LAHAINA WATERFORD BALI NICE SYDNEY TANGIER JUNEAU HONOLULU

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Vintage Dresses with Contemporary Flair

continued from page 64C

room." Hutton, in fact, owns a silk sailor suit that was Lom-'s. "I'm going to have it copied times in different colors," she . "Perry Ellis saw me wearing it night a few years ago and wanted opy it. But as much as I loved y, I wouldn't let him."

Hutton also owns a beautiful wool that once belonged to Katharine burn. "It's got a pencil-slim skirt fits like a glove," she says. She e the suit in *Lassiter*, a movie she eared in with Tom Selleck. "I use own clothes in my movies," she s, "and I do my own costuming."

Oddly, Hutton's antique clothes k great with her new short hair- "My stove blew up and blew off f my hair, so I decided to cut off other half," she says. And she d it. "Short hair is very easy, and u can't hide. It made me accept my , which was good for my mind."

As for fashion today, Hutton sticks h classic standbys that she can k easily and wear anyplace. She

"Giorgio Armani told me he likes how I'm always mixing up his clothes with things like plastic sandals or an African skirt."

vors Armani jackets, Zoran pants, gli sweaters. "I often combine new ings with old things," she says. Giorgio Armani told me he likes w I'm always mixing up his thes with things like plastic san- ls or an African woven skirt.

"I like a piece of wearing apparel to t to be an old friend. I have things om when I was twenty-three years d—a perfect pair of Yves Saint Lau- nt pants, a little pair of Cardin Ber- uda shorts. They might be worn ut, but I've got the patterns, so I can produce them. I've always kept ev- ything that was absolutely great." □

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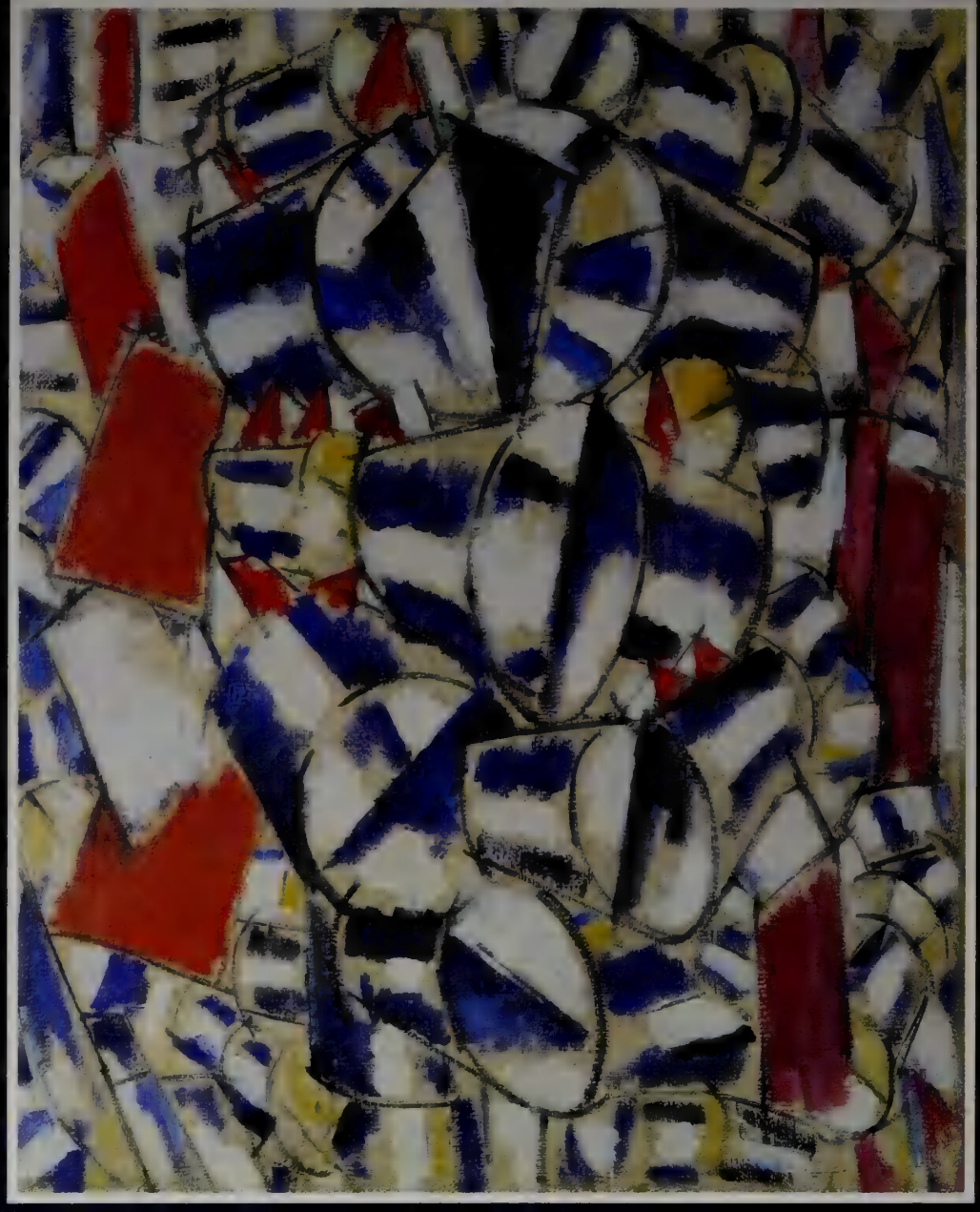
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Fernand Léger: *Contrastes de Formes*, 1913, signed and dated on the reverse, oil on canvas, 32 x 25¾ in.

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THE OPULENT ERA

Worth, Doucet and Pingat at the Brooklyn Museum

By Dale Harris



PAUL NADAR/ARCH PHOT PARIS/S.P.A.D.E.M.

NOTHING DATES as speedily as fashion since nothing expresses so completely a specific time, a specific set of attitudes. By the same token, nothing offers such intimate evidence of the past. A garment like the ivory satin evening coat made in Paris around 1900 by the House of Worth for Mrs. C. Oliver Iselin, for example, speaks to us alike of its owner's personality and of her milieu—a vanished world of formal manners and unthreatened privilege. In the details of the coat, especially the bold honeysuckle decoration in ivory velvet, it's possible to glimpse what is today an almost unimaginable social order, in which seamstresses by the score labored for weeks over a single ensemble.

According to Elizabeth Ann Coleman, for the past twenty years the curator of the Brooklyn Museum's costume and textile collection, an article of clothing like Mrs. Iselin's, which the museum owns, is important both as an aesthetic object and a

The premier couture houses of late-19th-century Paris will be highlighted in the Brooklyn Museum's upcoming costume exhibition "The Opulent Era." LEFT: The countess Greffulhe, Proust's inspiration for the duchess of Guermantes in *Remembrance of Things Past*, models a circa 1896 velvet gown with satin lilies by Worth. The *maison de couture* was founded in 1857 by Charles Frederick Worth.

a component of social history. "We tend to look at costumes for their own sake, as individual artifacts," she says. "But we also need to see them more comprehensively, as part of life." Believing that the chief objective of a museum is to teach, Coleman organizes a costume show every three to five years, in which the exhibits "interact, tell us something about the other clothes around them."

continued on page 0



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Worth, Doucet and Pingat at the Brooklyn Museum

continued from page 66

Such presentations are put together largely from the museum's own rich holdings, which number some twenty-five thousand items. Now in preparation is an exhibition designed to shed light on the Belle Epoque, the luxurious interlude between the Paris International Exposition of 1889 and the outbreak of World War I. It was an era when the patronage of rich Americans—for whom most of the clothes in the show were made—began to play a significant role in the success of the great couturiers.

The designers, it hardly needs saying, were all Parisian. Not until the aftermath of World War II was the preeminence of the French capital to be seriously challenged in matters of feminine style. By concentrating on three of the most outstanding couture houses of the Belle Epoque—Worth, Pingat and Doucet—Coleman hopes to reveal something about not on their achievements but the age which they flourished: its standar of workmanship, its taste, its cu toms, its changing view of women.

Roughly two-thirds of the seven costumes in "The Opulent Era," the Brooklyn show has appropately been named, are by the Hou of Worth, which from the mid-18 until the end of the century was t most celebrated of couture hous Only in the 1890s did rivals like Do cet begin to challenge a suprema hitherto recognized by blue bloo and the wealthy all over the world

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BELOW: From the House of Doucet, which was under the guidance of collector Jacques Doucet, is circa 1903 ensemble of stamped velvet, embroidery *anglaise* on a taffeta ground and Chantil lace. BOTTOM LEFT: A silk satin ball gown draped with silk tulle and cloth roses was designed abo 1882 by Charles Frederick Worth and believed to have been worn by Eleanor Hewitt, a found of the Cooper-Hewitt Museum. BOTTOM RIGHT: Designed about 1890 by Emile Pingat, a dolma wrap features blue wool embroidered with metallic thread and trimmed with ostrich feathe



COURTESY THE BROOKLYN MUSEUM/LYNTON GARDINER



COURTESY THE BROOKLYN MUSEUM/LYNTON GARDINER



COURTESY THE BROOKLYN MUSEUM/LYNTON GARDINER

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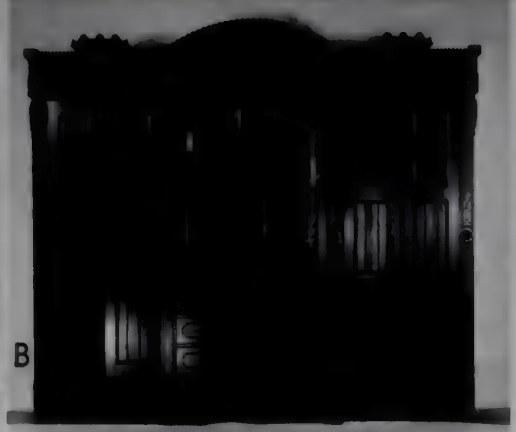
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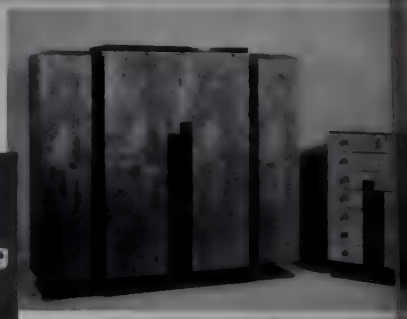


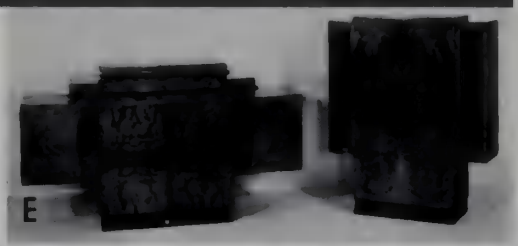

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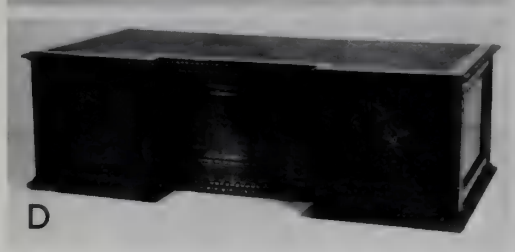


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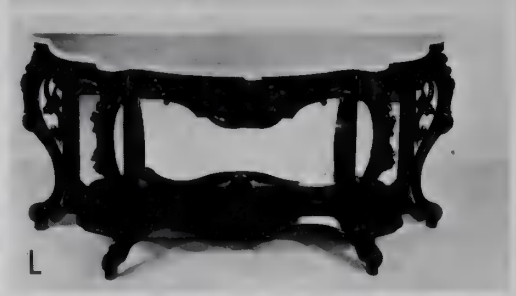

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Worth, Doucet and Pingat at the Brooklyn Museum
continued from page 70

authority of Worth was established by the patronage of Empress Eugénie, whose entire court wardrobe came from the house. The connection between court and couturier was hard to ignore, especially since all the designer's labels—and Charles Frederick Worth was probably the first dressmaker ever to use them—bore the imperial crest. Even after the collapse of the empire in 1870, the cachet of Worth remained undiminished in France, as it did, too, across the channel, where Eugénie provided the English with a standard of elegance that survived her fall from power. After 1870, in fact, Worth dressed most of the elegant women in London society.

For Americans of means, especially those with social ambitions, Worth was part of what made a trip to Europe essential. As early as 1883, one observer noted that most of the customers in his magnificent salon on the rue de la Paix were Americans. No doubt, the size of Worth's transatlantic following had something to do with the fact that his clientele included many of the grandest names in the *Almanach de Gotha*. Indeed, it was well known that the couturier dressed most of the crowned heads of Europe, from the empresses of Austria, Germany and Russia (he once received a telegram from the Russian empress saying simply, "Send me a dinner dress!") to the queens of Sweden, Italy, Spain and Portugal.

Impressive as this roll call is, Worth apparently preferred his American customers to his royal ones. The queens, he said, asked the price, but the Americans asked only that they be offered the best—which is hardly surprising, since the latter included Consuelo Vanderbilt, Isabella Stewart Gardner, Mrs. J. Pierpont Morgan, Mrs. William Astor, Mrs. Potter Palmer and Viscountess Curzon (née Mary Leiter). Still, long-term loyalty to a couture house cannot be built on snob value alone, and more practical considerations clearly played a part in Worth's appeal to Americans, who in the late nineteenth century simply could not find anything comparable to his mastery of style, fitting or workmanship back home.

Though the name of Worth survives today only as a perfume, it still retains something of its old magic. Emile Pingat, on the other hand, has been almost completely forgotten, though his clientele included such formidable figures as Mrs. Leland Stanford and Mrs. John Augustus Roebling. According to Elizabeth Ann Coleman, his gowns were more exquisitely finished than Worth's, whose designs had a vivid, almost theatrical quality. They took the eye immediately at even the grandest gatherings. Just before her marriage to Lord Curzon, for example, Mary Leiter wore a white satin gown trimmed with ostrich feathers to a ball in one of London's stately houses; it created a sensation. And during a reception at Leningrad's Winter Palace in 1881, American prima donna Clara Louise Kellogg was told by a court official: "The grand duchess Olga desires me to ask who made Mlle Kellogg's gown. She finds it the handsomest she ever saw!"

Worth apparently preferred his American customers to his royal ones. The queens, he said, asked the price, but the Americans asked only that they be offered the best.

But, as Coleman points out, Worth paid less attention to what the eye didn't register. His gowns are essentially underbodices plus surface fabrics; when seen inside out, they are superbly made but unimaginative. Pingat's, by comparison, are thought through to the last detail. The colors of the linings, for example, are coordinated with the rest of the dress, whereas Worth's for the most part are simply cream taffetas.

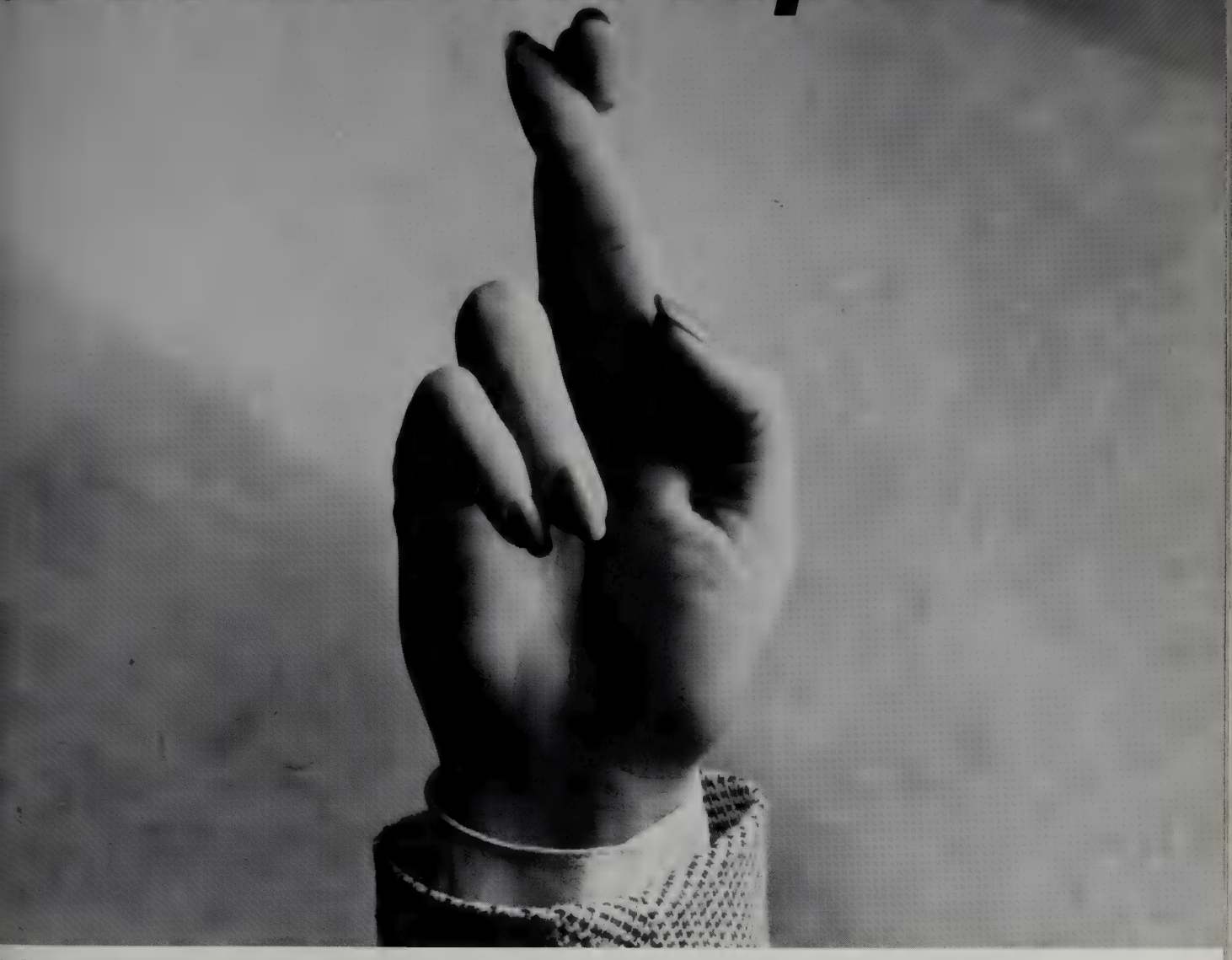
Jacques Doucet, who established his couture salon in the 1870s, is better remembered, though primarily as a collector of eighteenth-century French decorative arts and paintings. His most characteristic clothes echoed the elegance of eighteenth-century French painting. A designer of great diversity and praised by Proust in *Remembrance of Things Past*, Doucet could achieve a classic simplicity of line that Coleman describes as severe. He specialized in conferring upon the *grandes cocottes* of the epoch an air of respectability, even demureness. Liane de Pougy, one of the great courtesans of the age, said he could make them look "like colonels' ladies."

Nevertheless, Doucet's great specialty was multilayered confections that floated and flowed around the body. His gowns and ensembles feature cascading lace; spiraling, often iridescent silks; furs that molded themselves to the wearer like cloth; floating chiffon; shimmering fabrics shot through with metallic thread; floral sprays; ribbons; paillettes. They epitomize not simply the opulence of the time but those fantasies of perpetual ease that were to end in World War I. (It's no accident that Doucet was celebrated above all for his tea gowns, garments that allowed the wearer to forgo the once-sacrosanct corset and luxuriate in a nimbus of silks, satins, muslins, chiffon, lace and ribbons.)

Many of Jacques Doucet's dresses have disappeared, Coleman says, because they were so fragile, so easy to snag. As the Brooklyn exhibition will show, those that did survive are, like the gowns by Worth and Pingat, at once beautiful and illuminating.□

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FOR COLLECTORS: JEFFREY BANKS

The Designer's Eye for Timeless Fashion Photography

By John Gruen



PHOTOGRAPHY: FELICIANO

"FASHION PHOTOGRAPHS put me in a dream state," says Jeffrey Banks, the thirty-five-year-old Coty award-winning designer of men's clothes. "There's something so soothing and calming about them—so seductive! To look at a fashion photograph by Cecil Beaton or Irving Penn or Richard Avedon is to enter an idealized world where time is suspended and life seems perfect."

The quest for the classical and flawless has long preoccupied Jeffrey Banks. It can be seen in the creation of his menswear, which consistently strives for an image of sophisticated nonchalance. It is visible in his pure white New York apartment on lower Fifth Avenue designed by Charles Swerz and Jerry Van Deelen. And it is perhaps most apparent in his collection of some three hundred black-and-white photographs, which tellingly reveal Banks's vision of timeless elegance.

Not all of Jeffrey Banks's photographs focus on fash-

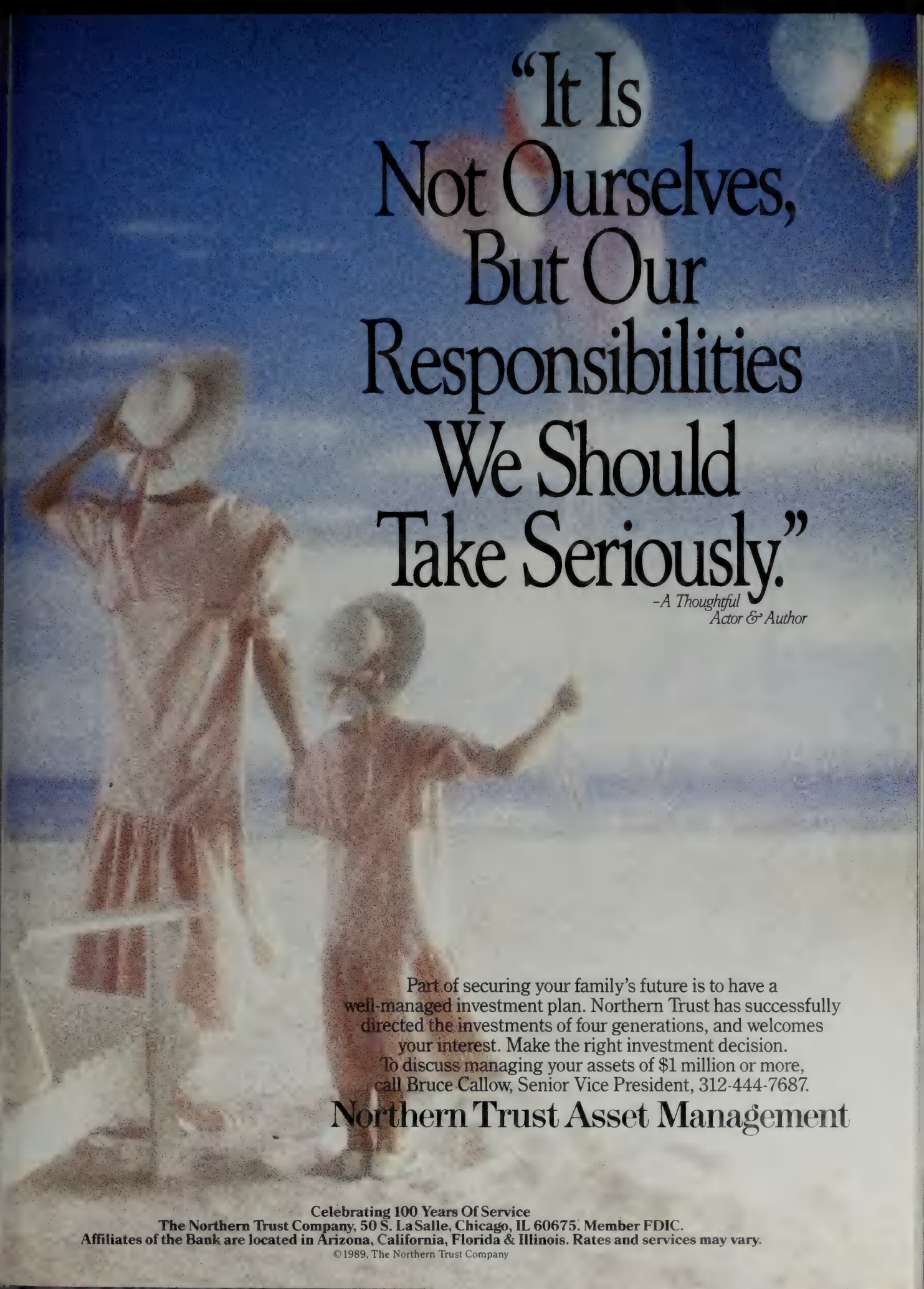
"What I love above all about fashion photography is its sense of idealization."

"Many of the clothes that you see the sitters wearing in the famous photographs have had an influence on my own designs," says Jeffrey Banks (above, in his Manhattan apartment before a portrait of Chanel taken by Horst). "There's a timelessness about them."

RIGHT: A 1939 study of Cary Grant by Robert Coburn hangs in the streamlined hall. "It's so of the moment," marvels Banks, "because he's wearing a white doeskin flannel suit and a chambray shirt buttoned at the neck—no tie." At right is *The Athlete* by Richard Faralla.



continued on page 8


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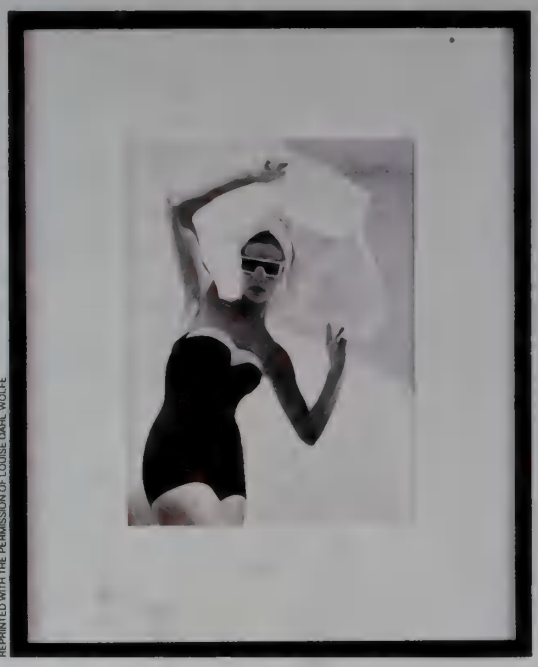
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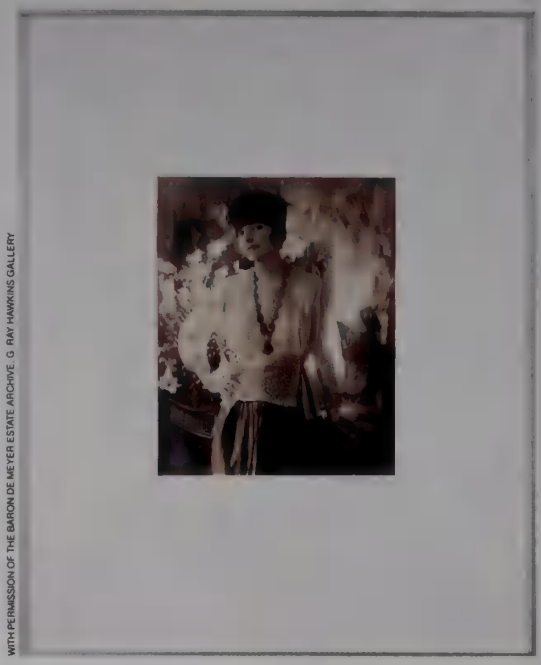
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The Designer's Eye for Timeless Fashion Photography
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Banks's hundreds of images, which chronicle over 50 years of fashion design, are by photographers ranging from Steichen to Herb Ritts. ABOVE: *Jean Patchett, Granada, Spain,* 1953, by Louise Dahl-Wolfe. ABOVE RIGHT: *Woman in Peasant Blouse,* circa 1920, shot by Baron de Meyer.

BELOW: Aligned on a windowsill from left to right are a shot for a fashion layout by Bruce Weber, a portrait of Thomas Mann by George Platt Lynes and a vintage Hoyningen-Huene study of a model wearing a dress by Augustabernard.

ion per se. Indeed, a large portion of them are memorable, well-known portraits of film stars, writers or fashion designers photographed in the thirties, forties or fifties by such masters as Steichen, Hoyningen-Huene and Horst. But Banks views these works as part and parcel of the fashion genre, for they show the sitter—particularly the male sitter—wearing clothes that have directly and



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The Designer's Eye for Timeless Fashion Photography
continued from page 82

strongly influenced his own designs.

"Of course, I value these works as great photographs," says Banks. "But just look at this shot of Thomas Mann by George Platt Lynes. There he sits in a white double-breasted suit worn buttoned, with a soft-collar striped shirt and a pointy-end bow tie—and clocked stockings! To me, that's a fashion photograph. No, it doesn't scream fashion. But it screams style.

"The point is, really fashionable people have their own style. Chanel had it, Cary Grant had it, Gary Cooper and Fred Astaire had it. Astaire wore pink socks and Gucci loafers in 1957, when people didn't even know what a Gucci loafer was! And look at this photograph of Cary Grant. It's so contemporary in feel. And this Steichen shot of Gary Cooper in a peak-lapel suit and long-point collar shirt with his tie a bit askew. Now *that's* what I call style!"

If much of Banks's collection resonates with the alluring nostalgia of Hollywood's Golden Age—if he finds pleasure and instruction in the glowing, almost mystical haze of Steichen's rendering of a Charles Chaplin, Leslie Howard or Walt Disney, of Beaton's homage to Garbo or of Penn's paean to Marlene Dietrich—he is equally struck by the more anonymous glamour of the pure fashion photograph.

"I've loved fashion photography ever since I was a kid growing up in Washington, D.C.," he says. "I loved seeing Avedon's Veruschka leaping across pages in *Vogue*. And most of the photographers in my collection have done pure fashion, and have been in all the fashion magazines.

"From the baron de Meyer to Hoyningen-Huene, from Steichen to Horst, from Louise Dahl-Wolfe to Penn and Avedon, they've all left their mark as fashion photographers, and I have many of their most famous fashion photographs—the shot by Avedon of Dovima and the elephants, the bathing suit fashions by Louise Dahl-Wolfe, and a lot more. They're what started me collecting."

It was in 1981 that Jeffrey Banks began collecting in earnest. As he puts it, he could ill afford to buy paintings by Degas or Monet or Picasso, which he coveted. But photographs were accessible and relatively inexpensive. In time, and as his own business flourished (Banks's apprenticeship as assistant to Ralph Lauren and Calvin Klein paved the way for his current success as a designer), he began acquiring the photographic masterpieces that form the core of his collection. Still, the designer did receive some outside help, notably from Etheleen Staley and Taki Wise of New York's Staley-Wise Gallery (see *Architectural Digest*, September 1988), which specializes in fashion photography.

Says Staley, "Jeffrey's eye is very pure. When he came to us eight years ago, we gave him access to our prints, and he would spend hours and hours just looking at endless photographs. I suppose we did guide him toward certain classic examples, and he bought some really fine pieces. We also introduced him to some of the more daring trends of today's fashion photographers—people like Herb Ritts, Wayne Maser, Kurt Markus, all of whom have helped to revolutionize contemporary fashion photography. Jeffrey now owns many of their works, and they're an integral part of his collection."

Indeed, it is the disheveled, highly eroticized approach to fashion that today informs much of fashion advertising. The torn-jeans syndrome, with its attendant aura of seduction, has long replaced the studied elegance and sophistication of the studio set-up. This development, so intent on the informal, the sensual, has nevertheless yielded images of surprising force and immediacy. These factors have not only turned fashion photography on its head but have produced what many consider to be a potent new genre of fashion imagery.

"Today's good fashion photographers want to get away from their studios," says Jeffrey Banks. "They want to go on location, they want to mingle with the elements. They don't want a controlled situation, they don't want to direct the lighting or create an artificial mood. They want reality breathed into their work. The rush of life is what they're after.

"The modern interpretation of what a fashion photograph should be is very different from what it was back in the fifties. Someone like Bruce Weber will take a shot of a boy and a girl in a boat, but it won't look like a typical fashion shot. That's because Weber considers himself a photographer first, someone who is sometimes hired to do fashions and sometimes hired to do other things. So the basic parameters of fashion photography have changed. You don't even have to show the product as long as you can create an unforgettable mood.

"Today's good fashion photographers want to get away from their studios. They don't want a controlled situation. They want reality."

"What I love above all about fashion photography—whether of the thirties or the most up-to-the-minute shot," explains Jeffrey Banks, "is its sense of idealization. Even the misspent-youth quality seen in today's fashion photographs thrills me, because it somehow encapsulates life.

"You know, certain religions say that the taking of photographs robs the soul. But that's exactly what I love about the process. It indeed robs the soul, but that soul lives forever on a piece of film. To me, it's the ultimate vision—that sense of the eternal."□



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FASHION EVENTS: STEPHEN DE PIETRI

A Master Showman Imbues Clothes with Life

By Caroline Rennolds Milbank



KAZ TSURUTA, COURTESY THE M. H. DE YOUNG MUSEUM

STEPHEN DE PIETRI owes his reputation as the world's foremost designer—and increasingly, curator—of museum costume exhibitions to his ability to make the past enchantingly real to the contemporary viewer. At a time when the museum costume exhibition itself is the object of a controversy that has led to smaller, more sober shows and even to the closing



KAZ TSURUTA

RIGHT: Stephen de Pietri, preeminent designer and curator of museum costume exhibitions, at San Francisco's M. H. de Young Museum, where his show "New Look to Now: French Haute Couture 1947–1987" runs through August 27. ABOVE: Two Dior ball gowns installed in an 18th-century-Italian chamber are among some 100 designs represented. BELOW: Suits and evening wear from the 1986 Yves Saint Laurent retrospective. The setting, says de Pietri, "was inspired by the haute couture *défilé*, where important clients sit in the front wearing last season's creations."



MARIANNE HAAS

continued on page 90



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A Master Showman Imbues Clothes with Life
continued from page 88

down of some costume departments, de Pietri has hardly lacked for work.

Besides his current extravaganza, "New Look to Now: French Haute Couture 1947–1987" (at San Francisco's de Young Museum through August 27 and opening at the Portland Art Museum on December 13), he has also this year pulled off the coup of bringing to Paris the Hermitage collection of historical costumes, some never before seen outside of Russia.

In addition, he holds the title of director of exhibitions for Yves Saint Laurent in Paris, and as such he has been responsible for the couturier's retrospectives in Russia, China and Australia. For his achievement in a little-recognized field, the French government awarded him the title of


CHRISTOPHE CHAUCHAT

Chevalier in the Order of Arts and Letters in March of this year.

The museum costume controversy boils down to a conflict between the roles of scholarship and entertainment, roles that needn't be opposed to each other. Scholasticism, when done right, should enhance rather than detract from the inherent aesthetic appeal of clothes of yore, and de Pietri succeeds in bridging the gap between what he calls "the curatorial and the pizzazz." His installations are memorable: breathtaking, stylish, thought-provoking and amusing. They demonstrate not only his breadth of knowledge of the history of costume and the decorative and fine arts but his background in theater and window display.


PAUL D'INNOCENZO

Since graduating from Tufts University with a degree in English literature and drama, de Pietri has been an actor, appearing on Broadway in *Yentl* and founding the Actors Guild. For more than five years the group staged a cycle of medieval plays at the Cloisters in which the actors performed in costumes copied from the works of art around them. In 1982 de Pietri directed, designed and sometimes even performed in the guild's production of the Molière play *Two Precious Maidens Ridiculed*, for which the seventeenth-century costumes were delightfully interpreted in modern-day status-symbol materials. The precious maidens wore pannier over-

ABOVE: "Waltz of the Flowers" from *The Nutcracker* was the focus for three dresses by Thierry Mugler at de Pietri's 1987 "Fashion and Surrealism" show at New York's Fashion Institute of Technology. LEFT: Two Russian ball gowns are part of the Hermitage's collection of historic costumes that de Pietri brought to Paris this year. BELOW: For Barneys New York 1984 Christmas windows de Pietri created "Once Upon a Time," a modern retelling of classic fairy tales. He says "Cinderella nervously eyes the more than twenty clocks, all set at one minute to midnight."



PAUL D'INNOCENZO

continued on page 9



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A Master Showman Imbues Clothes with Life
continued from page 90

skirts in Bill Blass–monogrammed sheeting, carried fans that were made of pleated Henri Bendel and Bergdorf Goodman shopping bags, and sported beauty patches that were the insignias from Lacoste shirts.

De Pietri also worked as a window display designer with Robert Currie at Henri Bendel during the late 1970s, when the objective was not necessarily to highlight merchandise but to evoke a moment. On his own, for Barneys New York, de Pietri designed two series of Christmas windows: "Once Upon a Time," based on fairy tales, and a modern interpretation of *A Christmas Carol*.

When Henri Bendel celebrated the renovation of its façade in 1982, de Pietri staged a week-long festival that merged window display and tableaux vivants in a kind of performance art. Characters depicting the various boutiques in Bendel's Street of Shops meandered through the store juggling shoes or dancing on point in wedding gowns. In one of the windows, representing the Paper Shop, was actress Geena Davis, then specializing as a never-blinking "living mannequin." She was dressed as Queen Elizabeth I, her hair in curls with fold-up castles, wearing a skirt of marbleized paper, a ruff made from atlas pages and a chatelaine from which hung a magnifying glass.

All the while de Pietri was acting, directing, costuming and designing window displays, he was also working—initially as a volunteer—at the Metropolitan Museum's Costume Institute, participating in nine of Diana Vreeland's annual exhibitions. From Vreeland, de Pietri learned the art and importance of color, and in his present show color is used to epitomize the different decades. Old-rose damask represents the New Look; lipstick red the 1950s; beige shantung the pre-mod 1960s; chartreuse, yellow and orange the late 1960s; peacock-teal blue the 1970s; and bishop's purple the 1980s. The mannequins are subtly tinted to coordinate. This fall de Pietri will return to the Costume Institute to design "The Age of Napoleon: Costume from Revolution to Empire," curated by Katell le Bourhis and opening on December 13.

The essence of a museum costume exhibition is the mannequin, and de Pietri has a sixth sense when it comes to dressing and posing those intractable objects. He begins with the garment to be displayed. Although he researches couture clothes in Paris, often finding in the archives of the great houses period drawings or photographs of the exact dress, he may use the documentation merely to ground what is actually an instinctual reaction. "If it is well designed," he says of any given dress, "you get a strong vibration, whether of the designer or of the wearer. I work with what the dress suggests. It might be historical, in which case I try to recreate the emotional tenor of the time, or it might evoke a feeling of what the wearer was like, whether she was demure or a femme fatale."

Using accessories, works of art, and placement, de Pietri tries to capture the mien of the wearer or of the epoch. A special genius is his ability to pose mannequins. He strives, he says, for "that moment of repose between gestures. I never try to make a mannequin look as if it is in motion, but as if it has just stopped doing something very specific or is about to take up a new position."

"I work with what the dress suggests," says de Pietri.

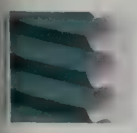
Next comes placing the mannequins together in the exhibition space, and de Pietri points out that they should form a gallery of personalities. "There's a movement," he says, "like a sonata, with high points and low points and contrasts." For his Yves Saint Laurent retrospective at the Hermitage, de Pietri preferred not to disturb the grandness of the Throne Room. He placed the mannequins on platforms painted in *faux-marbre* or marquetry so as not to compete with the existing decoration, and it wasn't until after the exhibition was finished that he looked out from the balcony and saw that he had been guided subliminally by the architecture to create an entirely symmetrical arrangement.

The show that permanently sealed de Pietri's reputation, "Fashion and Surrealism," was held not in an architecturally grand space but in the basement of New York's Fashion Institute of Technology in 1987–8. There he carved the galleries into radically different environments, each apotheosizing one of the ideas behind the exhibition, which was curated by Richard Martin, Laura Sinderbrand and Harold Koda. Included were a clinical all-white tiled-and-shower-curtained operating or dissecting room; a verdant bower covered with silk leaves; formal living and dining rooms; and a hallway studded with plaster ears, noses and lips. Mannequins in conical-breasted dresses were perched on breast-shaped platforms; clothing resembling lobsters or other denizens of the sea were placed in a shimmering underwater environment; trompe-l'oeil heads of lettuce or colander hats sat in a kitchen sink underneath a draped window. Mannequins could be glimpsed through frames set into the walls. Tying together the elements was a sense of humor that transported the viewer into the world of surrealism.

Humor pervades all of de Pietri's work, and it's "critical," he says. "When you lose that, you have nothing. You also need a tiny bit of vulgarity. If it's too, too terribly tasteful, you put the audience to sleep, even when the objects are very beautiful. I don't think you can have great fashion without humor." Even more than his eye, and his knowledge, it is de Pietri's wit that makes him capable of breathing life into a mannequin in a dress in a room.□

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BILLY BOY IN PARIS

The Jewelry Designer's Crush on Schiaparelli—and Barbie

By Edmund White



PHOTOGRAPHY MARINA FAUST

BILLY BOY EMERGES from a taxi, flies to the trunk and scoops up dozens of shopping bags, which turn out to be full of dolls. He rushes upstairs to his large, luxurious Paris apartment in Montmartre.

He already owns eleven thousand Barbie dolls and some ten thousand other dolls. The person he lives with, whom he calls Lala, apparently forbids him to keep more than three or four dolls on display at the same time. "Lala is very severe. Lala will come into the room and catch me on the floor surrounded by fifty dolls and say, 'Billy, no more than three,' and I'll whisper, 'Scram, girls!' Then I'll go through a whole process trying to figure out which three dolls I'll keep out of storage. I have storage places for my collections in Paris, New York and Geneva."

Billy Boy, who owns Surreal Bijoux, for which he designs charming, eccentric pieces of costume jewelry, has been in Paris since 1979, though he was born in Austria and grew up in New York. He first became famous for his jewelry in New York, thanks to a highly successful show at Bendel's. He's twenty-nine, but he'd already started collecting dolls and clothes by the time he was fifteen.

"The first thing I bought was a Schiaparelli hat, which I found here in Paris," says Billy Boy. He now owns about

continued on page 98

ABOVE: "I love the poetry of couture," says collector Billy Boy, standing with a sample of his Elsa Schiaparelli gowns in the salon of his Paris apartment. "They are momentary visions of beauty—collecting is my feeble attempt to keep them around a bit longer." The portrait is Billy Boy's 1983 *Lala*. An Alberto Giacometti lamp and a Christian Bérard mirror on the mantel were made for Jean-Michel Frank.

"I'm not a vintage clothing collector; it's more scientific and academic," Billy Boy says. BELOW: Shelves in the dining room hold Schiaparelli portraits, two of which are by Teddy Piaz (top and center), and Schiaparelli memorabilia, including a Christmas card and a record celebrating Si perfume.



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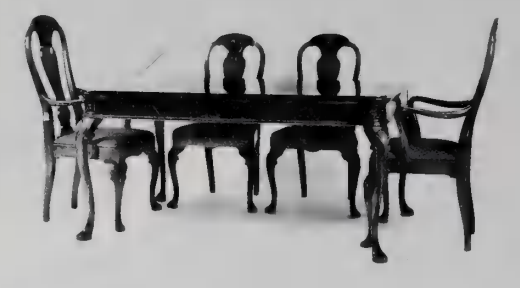
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The Jewelry Designer's Crush on Schiaparelli—and Barbie

continued from page 94



"Sometimes I just acquire things because I like them," Billy Boy says. "I wouldn't say I'm impulsive—I'm instinctual and guided by beauty." LEFT: Schiaparelli creations from the late 1930s are displayed near Andy Warhol's 1985 *Barbie*, a gift to Billy Boy from the artist. BELOW LEFT: In the dining room, a 1927 Schiaparelli sweater worn by the designer stands with a 1933 coat and a 1936 tennis dress.

eleven thousand couture garments, including twenty-five hundred items by Elsa Schiaparelli (1896–1973), the Italian-born designer who in the 1930s introduced an element of surrealism into fashion. She devised hats that look like shoes or cutlets, and embroidery on dresses using such themes as signs of the zodiac, butterflies and the circus. Her favorite color was shocking pink. Her original boutique, like Billy Boy's, was on the rue de la Paix near the Opéra. Although he possesses one of the world's largest privately owned couture collections, Billy feels that its size and importance haven't changed his original goals.

"I buy whatever I like," he explains, sipping mango tea on a chaise longue overlooking rooftops and a quiet square. "I've sold only a few things, and that was to museums and they were duplicates. For instance, I bought the entire wardrobe of a pair of twins, and I didn't really need *two* red Chanel coats. I've done about twenty trades in my life. My collecting is personal, subjective. I don't feel driven to have every item in a series just for the sake of completeness. I'll spend any amount of money to get what I want—I've broken records at auction houses. I have nineteenth-century things, but I love our century. I started collecting seventies dolls in the seventies, and everyone laughed at me. They said those dolls were just crap dolls and would never have any redeeming social value, but now everyone begs to borrow them for exhibitions. I love the seventies, clothes included." He laughs a high, win-





RIGHT: Billy Boy's jewelry collection includes pieces by Schiaparelli, such as the telephone dial compact and necklace with metal leg fringe made to look like an ex-voto; several brooches by Jean Schlumberger; and an eye brooch by Jean Cocteau. "I feel very honored to temporarily own them and pass them on to posterity," says Billy Boy.

continued on page 10

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The Jewelry Designer's Crush on Schiaparelli—and Barbie

continued from page 98

dow-shattering laugh. "Someday people will be grateful I saved those seventies glitter T-shirts from Biba."

In a nearby storage room, dozens of clothes bags hold dresses that once belonged to such famous women as the duchess of Windsor and Josephine Baker (he also collects men's clothes). The dresses date back to Charles Frederick Worth, who opened his shop in the nineteenth century on the rue de la Paix.

"I have all the top names in couture in Europe and America," he says. "I have Dior, Patou, Balenciaga, Vionnet, Courrèges, Yves Saint Laurent and such Americans as Charles James and Bill Blass—everyone! And I have tons of accessories—jewelry, hats, gloves—as well as fashion documents and original fashion photos of the twenties and thirties by Man Ray, Horst and Hoyningen-Huene." He has a curator and a part-time staff to look after his massive collections; everything is catalogued on a computer.

Soon Billy plans to open a museum in Zurich to house his dresses, toys, dolls and paintings. Meanwhile, he's sending out exhibitions, most recently a show of his high-heel, high-fashion dolls of the fifties and sixties to tour Japan, France and the United States. One of the dolls, his favorite, is Sissy, by Madame Alexander, an American dollmaker of the fifties. "I love Sissy's wholesomeness, these fragile roses at her waist, that skin you love to touch. She's handmade and hand-painted. Sissy represents everything I like about America."

Billy Boy is ceaselessly productive. When he's not buying more dolls or dresses, he's writing or painting or designing jewelry. He's already published one book, *Barbie: Her Life and Times*, and soon he'll be bringing out his autobiography as well as *A Child's Game*, which is about his toy collection and the history of high fashion through dolls. His living room walls are covered with bright, naive paintings from his own brush, though the room also contains important furniture and lamps by Giacometti and from other artist-designers of the twenties and thirties, such as Jean-Michel Frank. Of course, the position of pride is given to Andy Warhol's painting *Barbie*.

Billy Boy is about to launch his own doll, made by his own newly established toy company. "She's gorgeous, she's anatomically correct, she's intelligent and she has a glamorous wardrobe—not hot pants and *unlined* gowns like some dolls we could name," he says. "Never has so much attention been lavished on a doll. She'll have a lot of interesting and colorful friends, and she'll be very successful in business. She'll have ethnic friends. She'll prove that you don't have to be a dull normal to be happy."□



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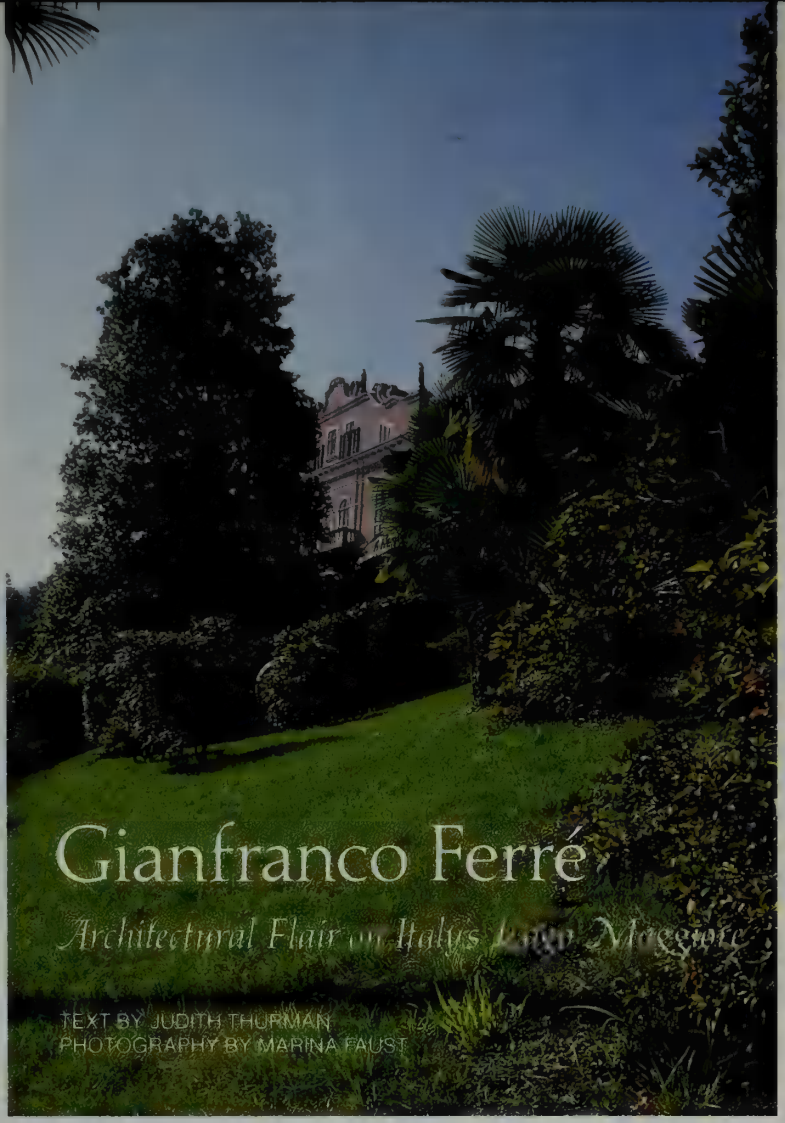


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Gianfranco Ferré

Architectural Flair on Italy's Lago Maggiore

TEXT BY JUDITH THURMAN
PHOTOGRAPHY BY MARINA FAUST

"A house should express your sensibility and mature with it," says Gianfranco Ferré (opposite, with a model wearing a red suede skirt, silk blouse and fringed shawl from a recent collection). Ferré, who is known for his line of separates interpreted in luxurious fabrics, was recently named head designer for Dior. ABOVE: His country house in Stresa, near Milan, is surrounded by century-old camphor and palm trees. BELOW: A broad terrace overlooks Lago Maggiòre and the Italian Alps.







SENSIBILITÀ IS ONE of Gianfranco Ferré's favorite words. It is a Romantic word. It implies that instinct and fantasy coexist with discipline. It also defines a particularly Latin style of responsiveness. One cannot be *sensibile* in English, which is probably why Ferré couldn't permanently inhabit our language or our landscape—despite the appeal of his clothes to American women, and despite his own weakness for hot dogs, Maryland crab cakes, "little corners" of Connecticut and Louisiana, dinners at Le Cirque and people-watching in the Bronx.

Ferré's *sensibilità* has helped make him one of the world's preeminent designers. He is famous for sumptuous couture ball gowns that often cost as much as a sports car, but he has also won five of the prestigious Golden Eye awards, given for the best Italian ready-to-wear collection of the season. Fashion critics rarely fail to admire his architectural rigor (he was trained as an architect) and to credit him with a "brilliantly technical style that gives clothing the pure lines of sculpture." This May he was selected to assume design responsibilities at the House of Dior, taking over from Marc Bohan. Ferré, however, considers his "serene upbringing" and the "moral culture" he inherited from his family to have been more important to his success than his formal education. "Modernity very often means revolt or negation. For me," the designer says, "it has always meant understanding one's own past and exigences."

The acceptance of what one has inherited is typically Italian. So is the figure Ferré cuts: the Elizabethan lord in a Verdi opera. He is a portly, ageless man, exquisitely barbered, slightly distracted, formidably refined, who describes his sensibility as "a mix of the romantically diffused and the precisely focused. I will tell you what I hate: prefabrication. Everything calculated. Houses that are like museums. I will tell you what I like: flowers that are a bit overblown. The effect of simple things unexpectedly juxtaposed: an antique tricycle, a papier-mâché horse, a Surrealist sculpture. My ambition is to live in a modern manner that is also a classic manner. This house perfectly expresses my sensibility."

"This house" is the designer's country place in Stresa, on the shores of Lago Maggiòre. It is a huge pink-and-white late-Baroque-style villa, built in the mid-nineteenth century, and as delicious-looking as its view. "The scenery is Swiss, the architecture is Italian gingerbread, and the exoticism is English," says Ferré. He adds dryly, "The period was eclectic."

It was the property's position and scale that attracted Ferré when he first spotted the villa more than thirteen years ago, in part, he remarks, because "there wasn't much else to appreciate." The villa's lawns and gardens had gone wild, the roof had fallen in, its stucco façade crumbled to the touch, and there were trees growing inside. "It was actually quite

PRECEDING PAGES: "My ambition is to live in a modern manner that is also a classic manner," notes the designer, who was trained as an architect. In restoring the interiors of the once-derelict late-Baroque-style house, which dates from the mid-19th century, Ferré stripped away all moldings and other decorative elements and created an atmosphere of "comfort and relaxation." In the living room, dramatic black accents include lacquer, leather, a stone fire surround and, in foreground, two 19th-century Japanese hot-water kettles.



ABOVE AND OPPOSITE: Among the artworks in the living room are a print by Picasso and, on and near the architect's table, other modern works. Shelves hold Ferré's collection of 17th- and 18th-century silver pocket flasks from England and France. Travertine floors reflect silhouettes of Neoclassical-style furniture in a variety of rich woods. Here and throughout the house, Ferré likes the effect of leaning works against the wall.





ABOVE: A Biedermeier chair is paired with an 18th-century writing table in the fashion designer's private study. Artworks are Lucio Fontana's *Teatrino Bianco* and *Teatrino Nero*. Sang-de-boeuf Chinese vase.

marvelous," Ferré remembers—"a ruined winter garden perfumed by camellias, which bloom in this area even in January."

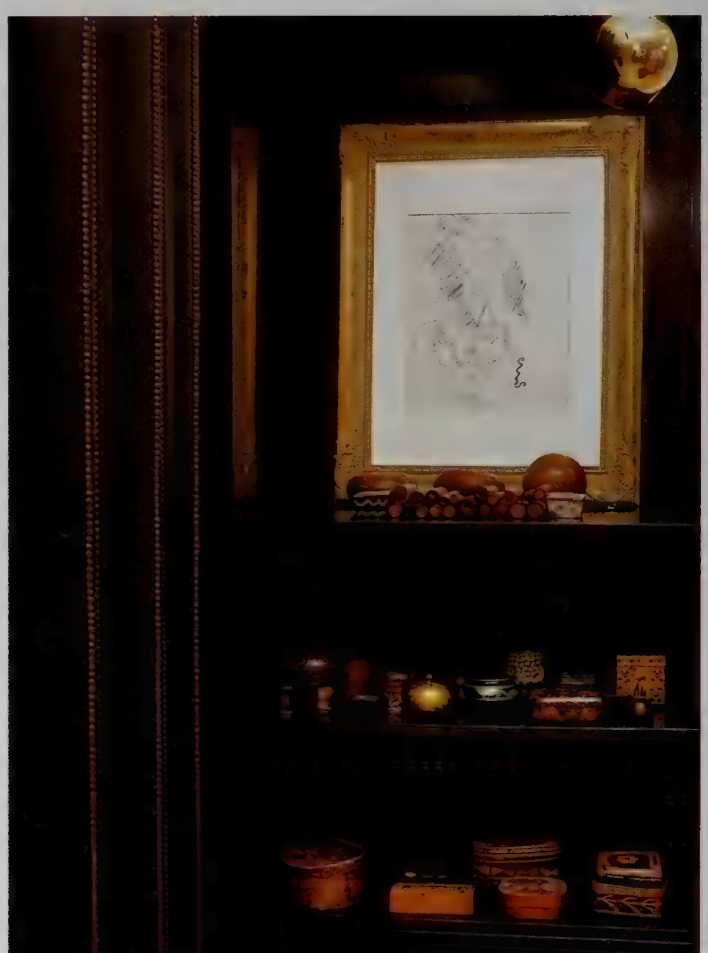
For the next two years a bureaucratic snag tied up the restoration work, but when Ferré finally received permission to proceed with it, he didn't rush to do so. "Relaxation is the point of a country house for me." A cautious, even languid approach to change is also a matter of principle for him. "I love the provisional," he says. "I believe in slow metamorphoses. Evolution is a conservative process in design as in nature, because everything has a *history*. Houses should mature with your sensibility. That is why I hate to 'install'

things—why I often prefer to leave paintings leaning against a wall."

In approaching the interiors of his villa, Ferré purposely sought to create a "refuge" in both style and function from his life in Milan. "My city apartment was designed for compactness and mechanical efficiency," he explains. "Black is the predominant color, and there's no kitchen. I wanted to make Stresa a place for entertaining my relations and close friends—a place where we could gather for leisurely, sybaritic meals. Some of my happiest childhood memories are of Christmas dinners with our entire extended family at the table. I was brought up with respect for fine things and a love of tradition, and I have never felt it as a bind."

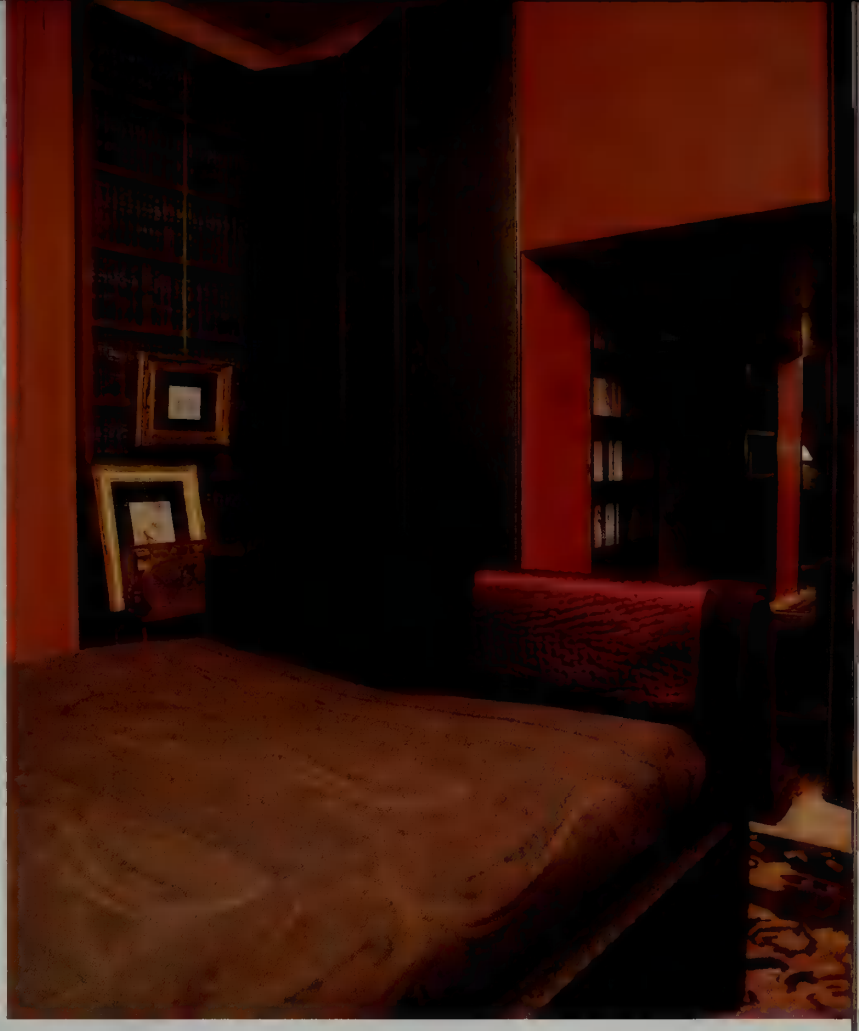
Ferré's décor avoids sentimentality about "tradition" while making a number of romantic gestures toward

BELOW: Displayed on the shelves in the master bedroom are gunpowder boxes from Bali, 18th-century pyrogravured gourd boxes from southern Italy and potstone boxes from southern India.

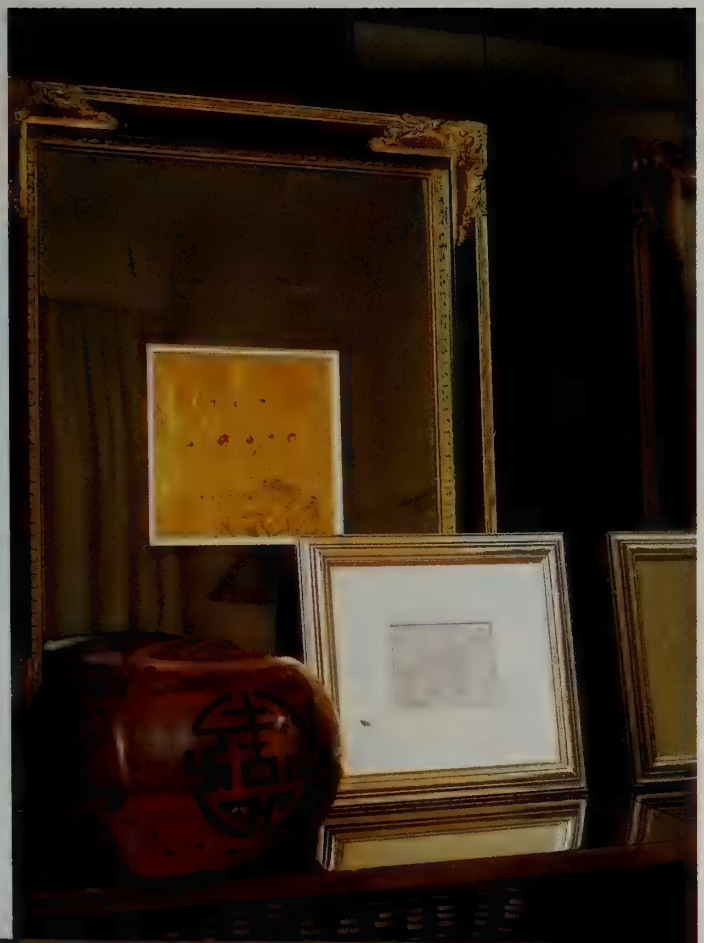


it. One room is decorated exclusively with portraits of women—eighteenth-century drawings mixed with Modiglianis. The rosy beige palette was selected for its "softness." In the salons, deep sofas and club chairs invite daydreaming. Muted paisleys, floral cretonnes and antique writing tables in the bedrooms pay homage to an old-fashioned ideal of *eleganza nel vivere* that comes, Ferré says, from his family's villa in Legnano. "I try to keep the type of house my parents did," he adds. "That means that I always use the good silver and that I never throw anything away."

Ferré has indulged his passion for collecting since he was a student, and it is evident in the villa, although there is surprisingly little clutter to show for it. Everything—the modern works by Picasso, Tancredi and César, the eighteenth-century floral prints and fabrics, the lacquerware, the antique boxes and flasks, the wooden hands and old binoculars—has been meticulously placed and edited. "I was trained as an architect," Ferré reminds us. "I'm essentially more interested in space than in interiors."



BELOW: On a bookcase is a pencil drawing by Giorgio De Chirico and, behind it, Lucio Fontana's pierced and engraved gold-leaf work, titled *Concetto Spaziale*. The Chinese box signifies longevity.



ABOVE: Studded leather on the bed and folding screen contrasts with the ragged walls, and a flat-woven rug provides a patterned accent. Says Ferré, "One should create one's living space with precision."

This point needs some adjustment, because for all his rigor, Ferré certainly loves creature comfort, and he certainly loves costly, beautiful and rare things. Perhaps one could say that the most evolved and responsive of his instincts is the sense of place. "I have always been a great traveler," he concludes, "but not an escapist. No matter how far abroad I range, I am never in flight from home. And when I saw this house for the first time, it promised me repose."□



Carolyne Roehm

An Opulent Aesthetic for the Designer's Manhattan Residence

INTERIOR DESIGN BY VINCENT FOURCADE TEXT BY AILEEN MEHLE PHOTOGRAPHY BY KAREN RADKA

ABOVE: On the gracefully curved staircase of her duplex apartment in Manhattan, Carolyne Roehm wears a black halter dress of silk organza from her 1988 resort collection. "The Indian shawl I bought for ten dollars on a lake in Kashmir," she says. The diamond brooch was a birthday gift from her husband, financier Henry Kravis. Paintings are by Sisley (left) and Pissarro. OPPOSITE: In the living room, designer Vincent Fourcade of Denning & Fourcade used rich brocades and deep colors. At rear, a Renoir portrait.





"When I come back, I want to come back as Pookie," says Roehm with a laugh, referring to her West Highland white terrier, who is lying on a Chippendale-style fret-back armchair in the living room. A chinoiserie rolltop desk by David Roentgen stands in the corner, paired with a Louis XVI–style gilt desk chair. Painting is by Monet. Sofa, chair and drapery fabric is from Clarence House.

CAROLYNE RØEHM, tall, slender, striking, with dark hair, dark eyes and alabaster skin, could have stepped from any one of the Winterhalters, Tissots or Sargents that adorn the walls of the luxurious duplex apartment where she and her husband, Henry Kravis, the financier who raised the leveraged buyout to an art form, live and prosper in grand style.

And yet who can look more twentieth—maybe twenty-first—century than Carolyne Roehm, a chameleon who by simply changing her hairstyle and her costume manages to skip effortlessly from one century to the next without missing a beat?

In the five short years that she has been on her own, after an apprenticeship with Oscar de la Renta, Carolyne Roehm has become an instantly recognizable force, a leading figure in the world of high fashion, that closely held sphere of style reserved for the supertalented few. Recently she has taken over from de la Renta as the new president of the Council of Fashion Designers of America, the country's most prestigious group of topflight practitioners of *la mode*. It is no surprise that she has plans.

"It's a challenge," she says. "Oscar handled the CFDA so beautifully. H raised the annual awards presenta tion to a level of sophistication an taste. I'd like to take the best of wha Oscar has done and grow from there integrating the young designers s that the council is not just run by ou fashion legends. I'd like to give i enough edge to make it exciting with out losing the level of refinement."

Upon sinking into a lush, heavi ly fringed damask brocade sofa i her apple-green-glazed living room Carolyne Roehm says, "I think th way I live, my home and the way design clothes go together. To m



Says Roehm, "Henry loves equestrian paintings," a genre that abounds in the downstairs library, which contains one by 19th-century artist John Frederick Herring. The room has Georgian-style paneling and bookcases offset with a walnut frieze and wide moldings. The needlepoint carpet is 19th century. On the low table are an 18th-century tea service and biscuit box. Clarence House pillow fabric.

nind, a trend of the nineties will e entertaining at home, and my lothes—languid, luxurious, well nade, supremely comfortable, a sort f Babe Paley look—will reflect that rend. I think the perfect evening is linner at home with friends."

This from one of New York's most ocially visible women, who is in- ited out every night—and accepts. "It's all too frantic," she says. "My problem is that I've never learned to ay no. All that has to change. It's aken me years to realize that.

"To me, the most important things are my husband and my home," she continues. "My work is so frenetic, I leave the workroom every day in a heap. I love coming home to peace. I try to design for the woman who leads as many-faceted a life as I do."

Of course, she fits perfectly into the apartment she and New York designer Vincent Fourcade broke speed records putting together. Carolyne Roehm and Henry Kravis bought their East Side apartment in July 1985. They were to be married in November of that year, and they told Fourcade they wanted to move in on November 20. The apartment was already attractive, with a lovely layout and splendidly proportioned rooms, but it was all wrong for them, dull, a sea of beige. "Make me a beautiful cocoon," Carolyne instructed Vincent. "Let's get rid of the beige and use wonderful colors. And above all,

FOLLOWING PAGES: The library features equestrian and landscape paintings. The green *faux-marbre* Georgian-style fireplace contrasts with the intimacy of the warm wood hues. Says Roehm, "I love this room because the floors creak." Pillows and the Neoclassical bench are covered in antique needlepoint. Chair fabric from Scalamandré.









TOP: Above the Irish side table in the main dining room is a portrait by Joseph Wright of Derby. A centerpiece and a pair of oval boxes are Georgian silver. A marbleized wall treatment continues into a small dining room where, says Roehm, "Henry and I often have breakfast or dinner alone." The floral still life is by Dutch painter Jan van Os.

ABOVE: Sargent's portrait of the sixth marquess of Londonderry dominates the dining room. Another portrait is by Sir Nathaniel Dance. The American Empire dining table is surrounded by Regency klismos chairs upholstered in Clarence House horsehair.

it has to be comfortable. Hurry."

The Kravises are avid art collectors, and they have filled their apartment with glorious—and important—pictures. "Henry loves paintings of horses and men, and men on horses," she says, "so we have those aplenty in the downstairs library. I love paintings of beautiful ladies, so I asked for equal time—and space." She got it in the upstairs sitting room, which is filled with oils of exquisite women by Nattier and Vigée-Lebrun.

On sunny days the living room turns golden in the light streaming through tall windows draped with ornate damask brocade. "This was another of those all-beige rooms," says Carolyne. "And she couldn't stand it," says Fourcade. "So we decided to glaze the walls apple green and marbleize the moldings. We covered the big plump sofa and chairs in the same fabric." The clock on the mantel is Louis XVI, and everywhere there are eighteenth- and nineteenth-century paintings. "I am a complete Francophile," says Carolyne. "Henry is the Anglophile in the family."

Last year the Francophile began studying the piano. She gets up at six, has a cup of coffee and an Oreo



ookie for breakfast—Oreos are her ddiction—and practices for an hour efore going to work. When she be-;an, she told her teacher she didn't vant to play "kiddie pieces." She is roud that she has mastered two chubert waltzes and some Chopin. 'It's my therapy," she says.

The dining room befits one of New 'ork's most acclaimed hostesses, oted for her food and flowers and lawless parties: Not to be missed re two tall Chippendale mahog-ny wine coolers, rare conversation ieces. A huge Sargent of the sixth narquess of Londonderry in full oronation fig covers part of a wall.

In contrast, the master bedroom is rose bower with taffeta draperies he color of strawberries-and-cream nd walls covered in fabric printed vith roses. Tissots and Winterhalters ook down from the walls. "I'm mad bout the way these two artists ren-er clothing," says Carolyne. "Be-ause I'm a fashion designer, I relate otally to them."

She also relates totally to Oreos. Vhich is just as well because, as the /orld knows, Henry Kravis bought ut RJR Nabisco, makers of Oreos, arlier this year.□



TOP: A portrait of Lady Louise and Lady Beatrix Legge by 19th-century English painter Sir Francis Grant fills the upstairs landing, which has rag walls and a *faux-marbre*-paneled door. The 18th-century mahogany cabinet on a stand is paired with a Chippendale-style fret-back armchair, upholstered in velvet. Carpet from Scalamandré.

ABOVE: Green moiré covers the walls of the sitting room, which also blends several paisleys. The armoire is fruitwood, mahogany and ormolu; the desk is early 19th century. "I'm a fabric-oriented person," says Roehm. "I love color and luxurious fabrics."

Claude Montana

An Avant-Garde Elegance on the Left Bank

TEXT BY CHARLOTTE AILLAUD
PHOTOGRAPHY BY SIMON BROWN

CLAUDE MONTANA is tall, blond, tanned, nonchalant and sheathed in black leather. There's no horse tied up at the porte cochere of his Paris apartment, and granted, he looks as if he'd never draw a pistol on anyone, but somehow Montana resembles a hero in a Western.

He's just home from Mexico, even more exhausted, he says, than when he left. "I need a real holiday, but it's too late now. Before I knew it, I had resumed this infernal rhythm."

The provocative, often controversial designer has held the attention of the fashion world ever since his ready-to-wear line debuted in 1976. Over two thousand people packed the tents of the Louvre for his last show—a reflection of his immense popularity. Yet he seems genuinely puzzled by what's happened to him.

"My family had standard bourgeois ambitions for me: They hoped I'd go for a traditional profession like my older brother, who's an engineer. But I realized very early I was different. I just couldn't take the conventional course, so I went to London, where I had to earn a living. I started out making papier-mâché jewelry inspired by Mexican crafts. I had no real vocation, but the jewelry was



"I prefer dressing women; they offer much more scope for the imagination," says Claude Montana, who produces a successful menswear line in addition to his ready-to-wear designs for women. In the entrance hall of his Left Bank apartment, Montana sits before an oil by Paul Jouve and a garden urn from the Château de Marly. The model wears gray wool pants and a chiffon blouse trimmed with feathers from his fall/winter collection.







In decorating his apartment, Montana sought a distinct quality for each room, incorporating a striking assortment of objects he has collected over the years. ABOVE: Circa 1930 art glass and ceramic vases adorn the Louis XV–style carved marble mantel in the living room. RIGHT: Montana covered a pair of 1950s sofas designed by David Hicks with sheer muslin. At rear left is a lattice-back chair by Charles Rennie Mackintosh and a silver candelabrum by Josef Hoffmann.

tasteful, and it caught on right away.

"When I went back to France the jewelry got a much cooler reception. At the time I had a very personal approach to elegance—to my own clothes at least. I put things together for myself, sometimes with embroidery on the back; and I bought aviator jackets, the real thing. My style was unusual, but it must have been interesting, because Samuel de Castro, a friend who's done costumes for the marquis de Cuevas's ballets, offered me a job with MacDouglas."

It was with MacDouglas, a leather clothing company in Paris, that Montana started out to learn "the business"—though by his own account with a lack of conviction equaled only by his incompetence. A few years later, after he had learned to sketch and to make models, he grew restless. "I'd found myself in a position of responsibility, and I quit to design models for different labels. But I tired of tailoring my work to tastes and styles that weren't my own."

Montana's luck turned when he went into business with a Spanish knitwear company, a move that enabled him to set up shop in the Les Halles quarter of Paris, where he still works. His first collections were a big success; his look immediately came into its own on the border between ready-to-wear and haute couture, with the latter's vigorous purity of line, innate architectural sense and sophistication. Reflecting his own relaxed style and an entirely new



Montana's designs shook the traditional ready-to-wear market to its foundations.

geometry for clothes, Montana's designs shook the traditional ready-to-wear market to its foundations.

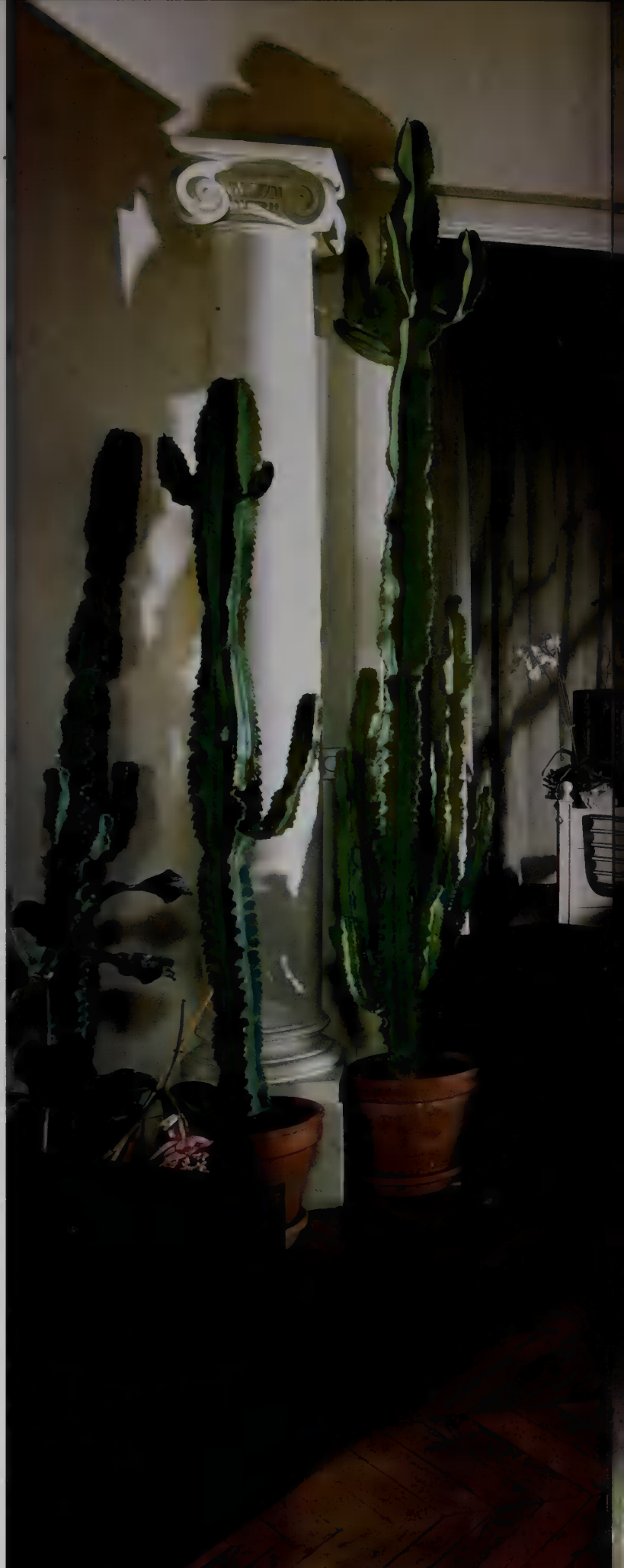
Montana speaks in a soft voice, and his temper seems completely even. Yet he says, "I feel a sense of tremendous inner tension. I'm like a battlefield inside, a mass of contradictions. Still, in spite of my reserve and the care I take to avoid exposing myself to the media, I've managed to raise a few whirlwinds."

Perhaps the fact that Montana has a Spanish father and a German mother has something to do with his striking duality. His first collections were so dramatic and daring that they caused an instant scandal. "They even said I had Nazi tendencies!" the designer recalls.

Montana also has a pronounced taste for the finest materials and fabrics—hardly compatible with the ready-to-wear prices that characterize his business. "I think elitism is no longer possible in this day and age," he says. "If I'd been in haute couture from the beginning I'd probably still be in it now. But at this stage of the game it would be treason for me to quit ready-to-wear.

"I can't imagine sitting down and thinking only three hundred people in the world would be able to afford my clothes. That's an idea that bores me profoundly. But at the same time I'm split between a yearning for quality and the desire to make my things available to as many people as I can."

The same kind of freedom, the same refusal to admit any style that



French doors open onto what Montana calls the smoking room. The coromandel-top table stands before an Eileen Gray sofa spread with a chinoiserie shawl. Large painting, center, by Brian Campbell. Zigzag chair by Gerrit Rietveld. Floors throughout are parquet.





ABOVE: A giltwood model of a Neoclassical col
onnade is displayed in the dining room. Th
sculpture fragment is 2nd century; on th
mantel are a pair of Empire-style candelabra

would limit or constrain, predomi
nates in Montana's spacious apart
ment on the rue de Lille.

"I wanted every room to have a
different character," he says, "each
one built up more or less haphaz
ardly around objects I've found in
antiques shops. I prefer a jumble o
things—turn-of-the-century, the Vi
enna school, contemporary paint
ings, unusual objects, empty spaces.

"I like life to move along slowly,
yet I sometimes feel a bit swamped
by my work. And just to make my
existence even more complicated, I
recently bought a small seventeenth-
century château near Chartres. I



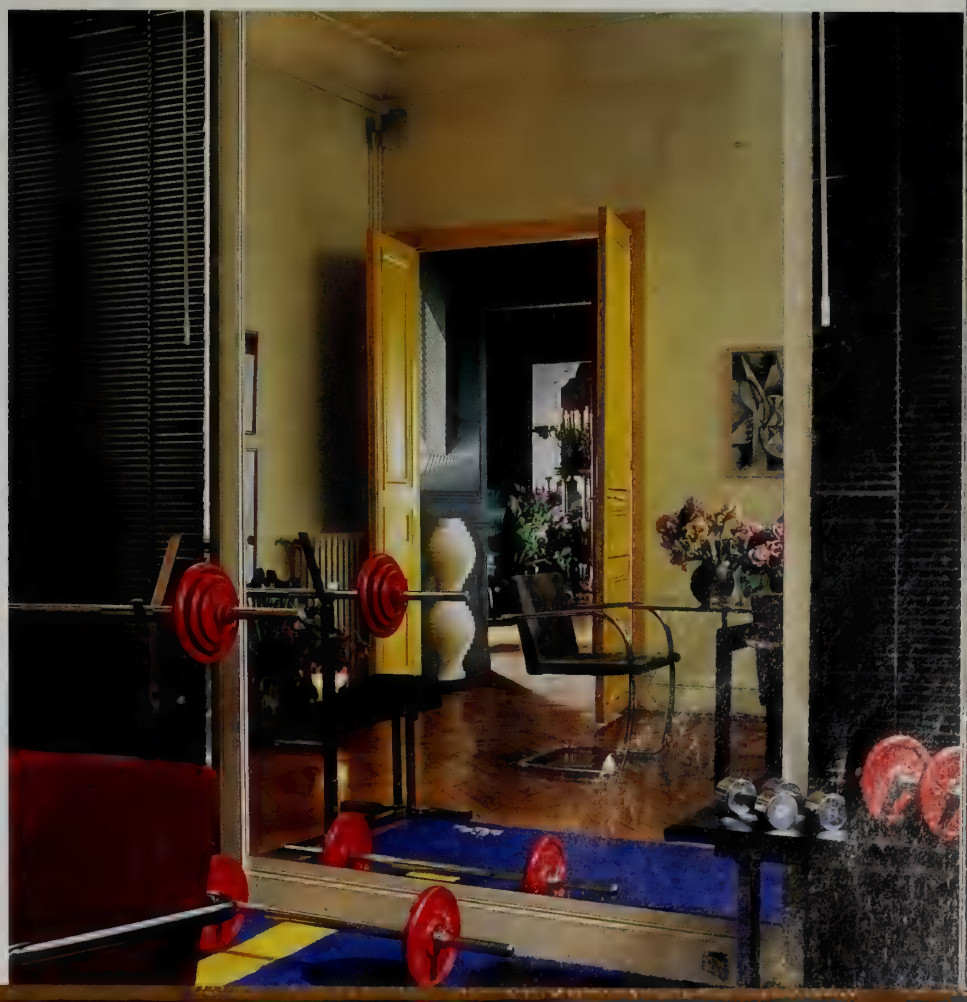
LEFT: A Japanese lantern sits atop a Ming
table in the living room—discoveries from
Montana's frequent treks to antiques shops.



BOVE: The bulletin board in Montana's office a jumble of images and clippings. The bust by Yugoslavian artist Milo. Le Corbusier ta- le and Mies van der Rohe chairs from Knoll.

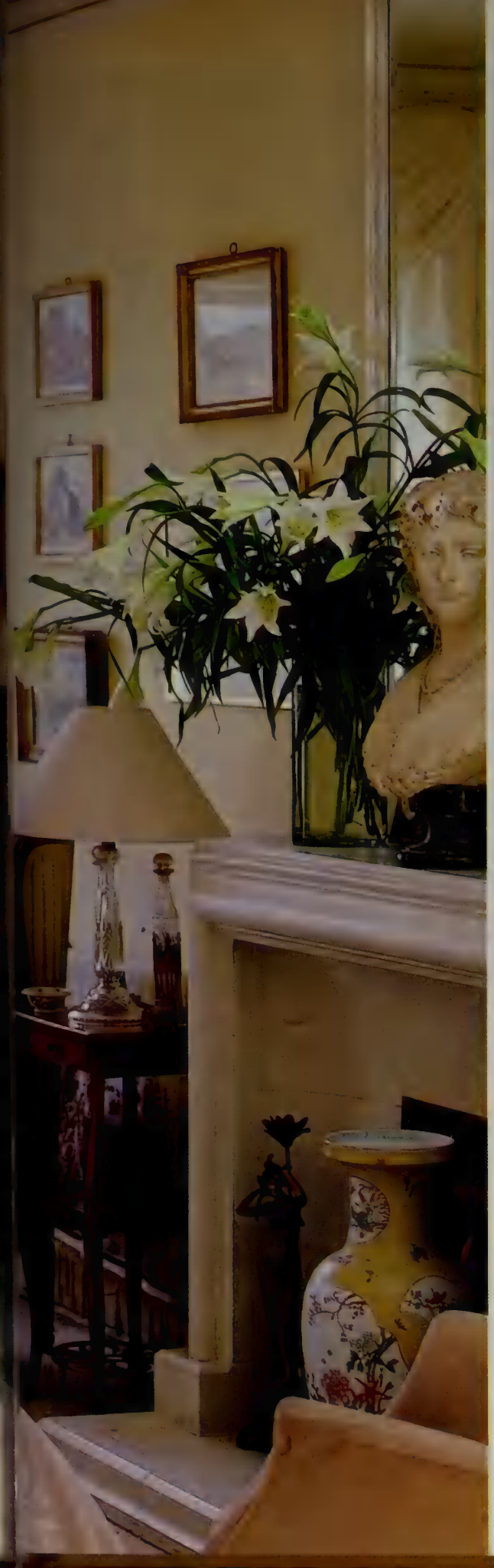
on't know when I'll find the time to o there, though; whenever I'm not orking, I seem to be on a plane."

Claude Montana is moving for- ard with giant strides. This year he as awarded the Prix Balenciaga. I'm delighted," he says, adding, I deeply admire Balenciaga's ge- ius." Perhaps in homage to the great panish designer, Montana's broad- houldered silhouette continues to ive way to a more classic, fluid line. I flatly refuse to let myself get stuck n a groove," he insists. "Maybe that's n immature attitude, but I always ink there must be something new st around the corner."□



GHT: A corner of the office is given over to m equipment. Reflected in the mirror is a 30s work in charcoal by Georges Folmer.





Caroline Charles

The Practical Charms of a Very English Apartment in Knightsbridge

TEXT BY ELIZABETH LAMBERT
PHOTOGRAPHY BY DERRY MOORE

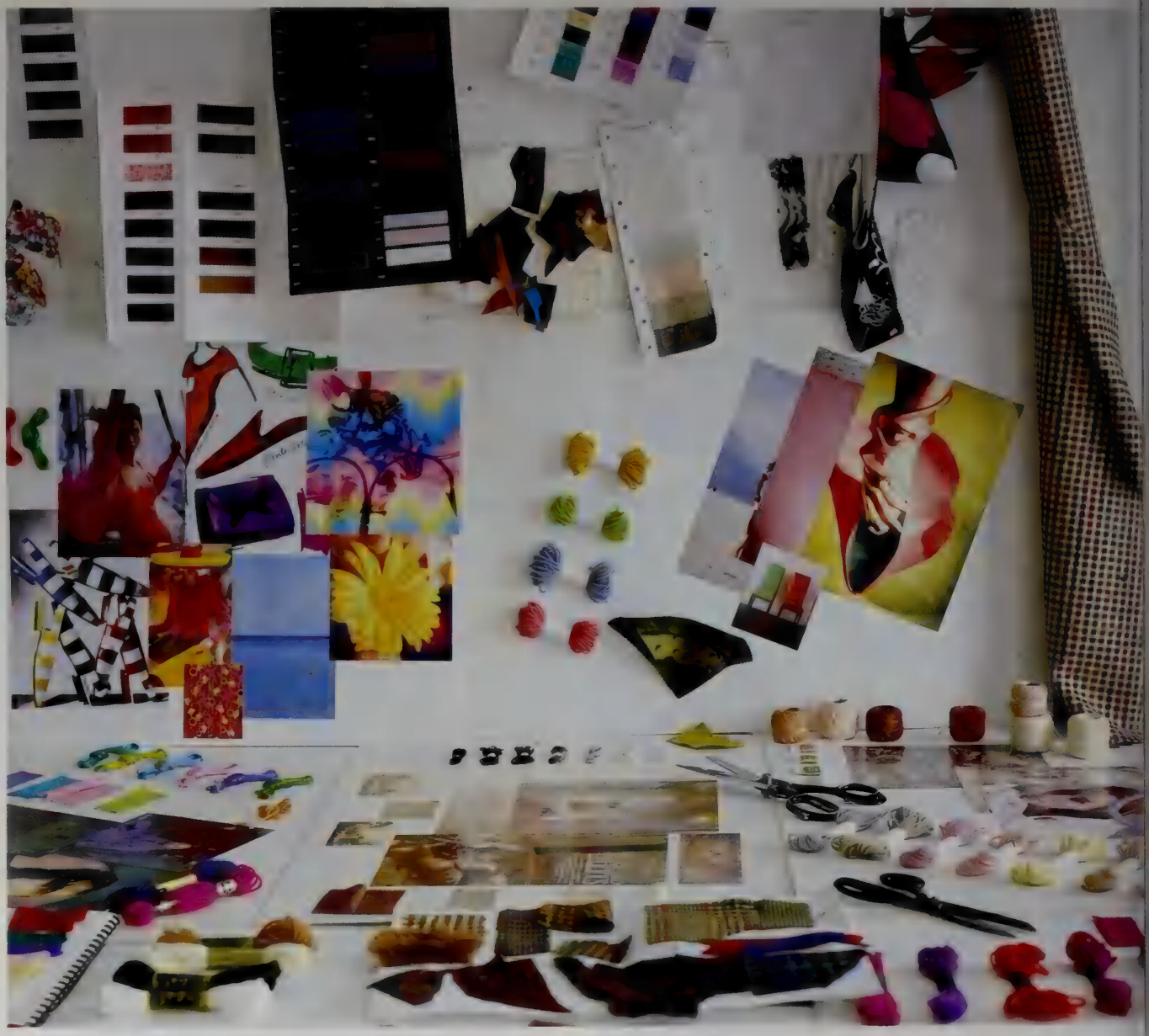
CAROLINE CHARLES IS of the sensible and very English opinion that clothes are not really the most important thing in life. She designs what she calls "friendly clothes," for women who want to think about something else.

"Someone once told me that the two essentials for a fashion designer are tunnel vision and a coterie of disciples. Well, I have neither," she says. "The tunnel vision is out. I have too many other interests—my husband's work in ecology and conservation, my garden in the country, music, theater, art—and the coterie of disciples would be a nuisance. The people who work for me understand that a dress is something to make you feel good, not the center of your life. It's not that I don't care about things being right. I do. I care desperately. But when things go wrong—we're showing the collection tomorrow and one of the fabrics hasn't arrived—I tell everyone, 'Never mind. Calm down. They're only clothes.' "

A veteran of London's Swinging Sixties, Caroline Charles began with Mary Quant, then started on her own in 1963. She is one of the most English of designers. Her suits are of very good English tweed or paisley; her silk dresses are perfect for Ascot or Glyndebourne; embroidered velvet evening jackets and long velvet skirts fend off the drafts in chilly stately homes. She has a sense of occasion and knows exactly the English way to dress for an English event. Her fashions are discreet, understated luxury for people who don't need to flaunt the price tag.

The rooms of her Knightsbridge apartment are as calm as her outlook on life. They are high up, on a level with the treetops outside, and she sees it as "an attic space. I wanted a sense of floating above London," she says. "Sometimes I wonder if it's a little bland, but I think about color and prints all day, and I certainly don't want them at home. I wanted the look of bleached-out linen, a background that can change with the seasons and the light outside, from morning sun until evening when we can see the Brompton Oratory lit up above the rooftops."

"The point is to have everything balanced, nothing shouting, 'Here I am!' " says British fashion designer Caroline Charles, wearing an understated fall/winter tweed suit. Most of the fruitwood furniture in the sitting room of her Knightsbridge flat was inherited. Hanging over her temple jar collection is a Rory McEwen painting. Watercolors and drawings, at right, are mostly of "architectural subjects or women in funny disarray."



The studio displays color boards for a line of clothes to be licensed in Japan. "There are two kinds of English fashion today," says the designer. "The quirky, smart style so often associated with London, and the quality clothes, understated in the English tradition."

Again, for her rooms as for her clothes, there is Englishness. No high drama, but the art of a balance of gentle light and soft color. Her colors encompass all the moderate, medium tones. "Ivory and gray are my ideals—I'm trying to resist black altogether—and the furniture is medium brown fruitwoods rather than Biedermeier yellow or dark oak. Nothing terribly grand, just inherited in a typically English way and part of my life," she continues.

"The main difference in designing a room rather than clothes is scale. A decorator will toss a piece of fabric over a sofa and stand back. A fashion designer will crumple up a piece of fabric, hold it next to her face, and look at it closely. A detail like piping on a sofa is lost in the general effect of a room, but on a suit it can be very important."

Caroline Charles's office and shop on Beauchamp Place are nearby. The shop is invaluable, a testing ground and a constant reminder never to be tempted to design a collection that is completely new. "It won't sell," she says. "Women want to add to what they already have, not to feel hysterical because winter is coming and they have nothing to wear. A new season is about a slight change in mood and adjusting proportions. Last season I did bright colors and short skirts, so this season I have quieter colors, longer skirts, wider trousers. What customers want is the fun of a little change—perhaps a new skirt for last year's jacket—and I'm always working for what they want.



In the dining room, an Art Déco piano of bird's-eye maple holds a 1920s pottery corded vase. On the table, a Lalique dish and a Greek pottery bowl. A Venetian mirror reflects a Victorian plaster relief of a woman. The mirror is there "for the fun of the unexpected."

"I provide a service for women who want wearable clothes, and idle fashion victims are not usually my clients. Someone came into the shop the other day and shyly admitted she had been wearing one of my suits for six years. I think that's wonderful—it's the whole point."

These are clothes for all ages. Her daughter wears them, and so does her mother. She likes that, and says, "The young pull me up, give me a sense of what's coming next. The generation ahead helps me understand what women want. My mother always knows exactly how to dress for each occasion, and when women go out to spend money they usually have an occasion in mind. Maybe it's a wedding and the mother of the bride is not likely to want to wear black. Or she wants something that will look prim in church and glamorous for dancing at the reception. That's asking a lot of a dress, and I make it more difficult for myself by trying not to fall into the obvious solution—a dress and jacket. I like setting myself a problem. The more obstacles put in my way, the more interesting my task.

"Maybe it's my instinct for survival," concludes Caroline Charles, "but I do feel it is important to design what people want. Two things are essential in fashion: a sense of the economics of the business and a sense of humor. By that I don't mean designing T-shirts with jokes on them, but something to make you feel a little happier. Life has got to be about joy."□

Adolfo in New York

A Richly Evocative Private Realm for the Celebrated Couturier

TEXT BY BERNADINE MORRIS
PHOTOGRAPHY BY FELICIANO

FILLED WITH ELEGANT FURNITURE, books and paintings, the collected treasures of a lifetime, Adolfo's apartment in Manhattan is a very private place. He rarely entertains—his round dining room table seats only six. After a hectic day's work designing clothes or working with clients, he heads home eagerly for a quiet dinner and his major enthusiasm, reading.

His home is his refuge, and though he has moved a few times since he first came to the United States from Paris in 1954, where he had been living since leaving his native Cuba in 1950, his various residences have looked essentially the same. He has always lived on the East Side, within walking distance of Bloomingdale's. "It's nice to live in the same neighborhood," he explains. "You get to know the people around you. If I still lived in Cuba, I would probably live in the house where I was born. I like roots."

When he moved recently from a high rise to a first-floor apartment, he was pleased that even he could hardly tell

"I always wanted to design dresses," says Adolfo. "I studied how to sew, cut and make patterns in Paris. It gives me great joy." OPPOSITE: The designer in his Manhattan apartment. The evening gown is from his spring 1989 collection. BELOW: In the library, English paintings of dogs hang over an Empire-style canapé decorated with Aubusson pillows. "Reading is one of my favorite pastimes. It's relaxation." FOLLOWING PAGES: "I find it much more interesting to mix styles and not be a purist." Highlighting the living room is a large 18th-century portrait.











the difference. The layouts were practically identical, and once filled with his art and antiques, the new apartment was indistinguishable from the old one. The major difference was the small garden that comes with the new one—he can't wait until he can grow his own flowers.

Adolfo's apartment displays paintings from his father's houses in Paris and Havana, and other objects that "I never could have afforded to buy no matter how successful I might be." His living room is filled with Chinese screens, late-18th-century-style French armchairs, Aubusson pillows and scores of books—piled on tables and on the floor as well as on shelves. "Everything works," he says. "Nothing is for show. You can sit on all the chairs."

The delicate chairs and even the small-scale chaise longue do indeed look too fragile to sit on, but they all turn out to be quite comfortable. Adolfo has an affinity for small pieces of furniture, as he does for small rooms. Wide-open spaces are not his taste. "Lofts can be beautiful," he notes. "But I wouldn't want to live in one."

Despite the multitude of objects, the room looks composed, not cluttered. The muted colors and the patterns blend together easily. There is a feeling of being sur-

rounded by well-loved, well-chosen pieces. It is a look that Adolfo has deliberately adopted. "I'm not a bon vivant," he says. "I like to come home and see beautiful things I have been given or have acquired."

Adolfo's clothes, especially for evening, have the same luxurious quality as his predominately French and English furnishings. Lush floral patterns are mixed in nonclashing ways. Gold braids and scroll patterns add richness and depth to bouffant skirts and daring necklines, as they do to upholstery and draperies. While the styles are always current, his clients find they have a timeless look that can grace next year's charity ball as well as this year's.

His first job when he arrived in this country was as an apprentice milliner at Bergdorf Goodman. Around this time he began to use only his first name professionally, dropping his family name, Sardina. Emme, the milliner, chose him as her main designer, and in 1963 he opened his own millinery shop. Gradually, he started making clothes for the women for whom he had designed hats.

The duchess of Windsor was one of his first fans. She introduced him to Barbara Hutton and Babe Paley, he recalls, and through Mrs. Paley he met Betsy Bloomingdale, who became an enthusiastic supporter and his West Coast connection. Her circle of friends included Nancy Reagan, who was to become his most famous client when her husband was elected president.

His twice-yearly fashion shows in New York are almost like college reunions. A special phenomenon is the fact that as many as a dozen women can show up in the same suit and not get upset. Instead of being mortified, they amiably take it as a reinforcement of their own good taste—and the designer's.

Adolfo is austere about his own clothes. Summer and winter, he wears white pants and a navy sweater. "I don't have time to get dolled up," he says. When he must wear a suit, it is either navy or gray.

Twice a year, in January, February and March, and then again in July, August and September, he travels around the country, visiting stores and meeting his clients. He makes about three trips abroad each year, to France, Italy and Switzerland to buy fabrics.

"I can't find time for vacations," he says. "When you have your own business, something always needs attention. But that doesn't bother me, because I like to stay home. I am very comfortable and happy there. Now that I have a garden to play with, I will be even more content."□



"I don't believe in following conventions," says Adolfo. "The only rule that I know—for any kind of designing—is to follow intuition." OPPOSITE: Ionic capitals and broken pediments with statuettes provide high contrast for the apartment's richly colored walls and multitude of patterns. The large painting in the entrance hall is *Venus Spanking Amour* by Simon Vouet. Scalamandré fabric on living room bergère. ABOVE: A crystal chandelier illuminates the dining room, which is ornamented with a Chinese screen. Baccarat crystal stemware.



TERRY O'NEILL

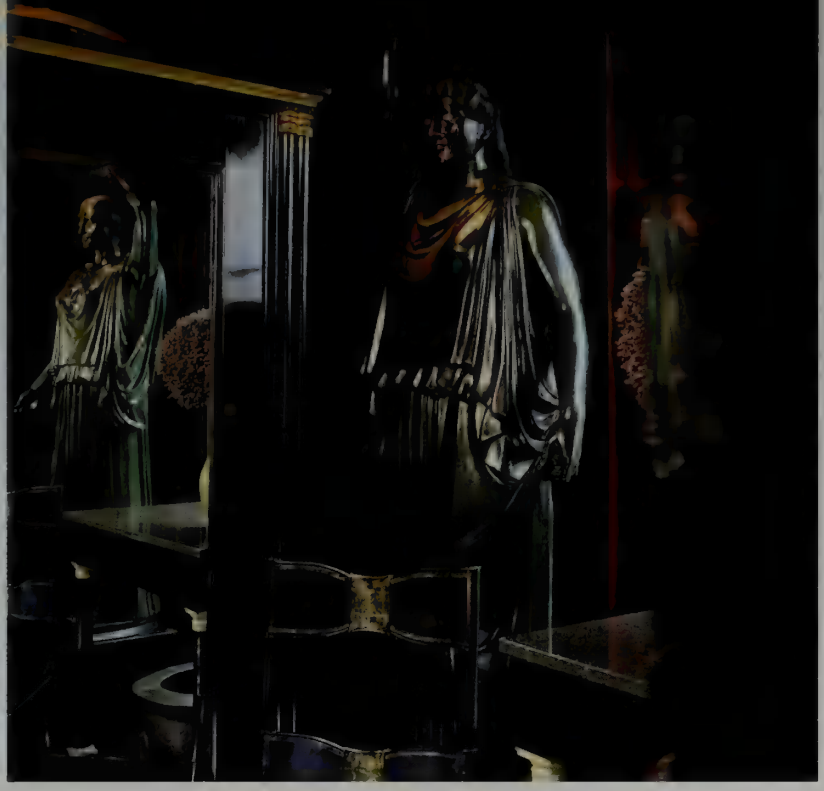
Anouska Hempel in London

Tailored Glamour and a Touch of Disciplined Nonsense Fill the Designer's House

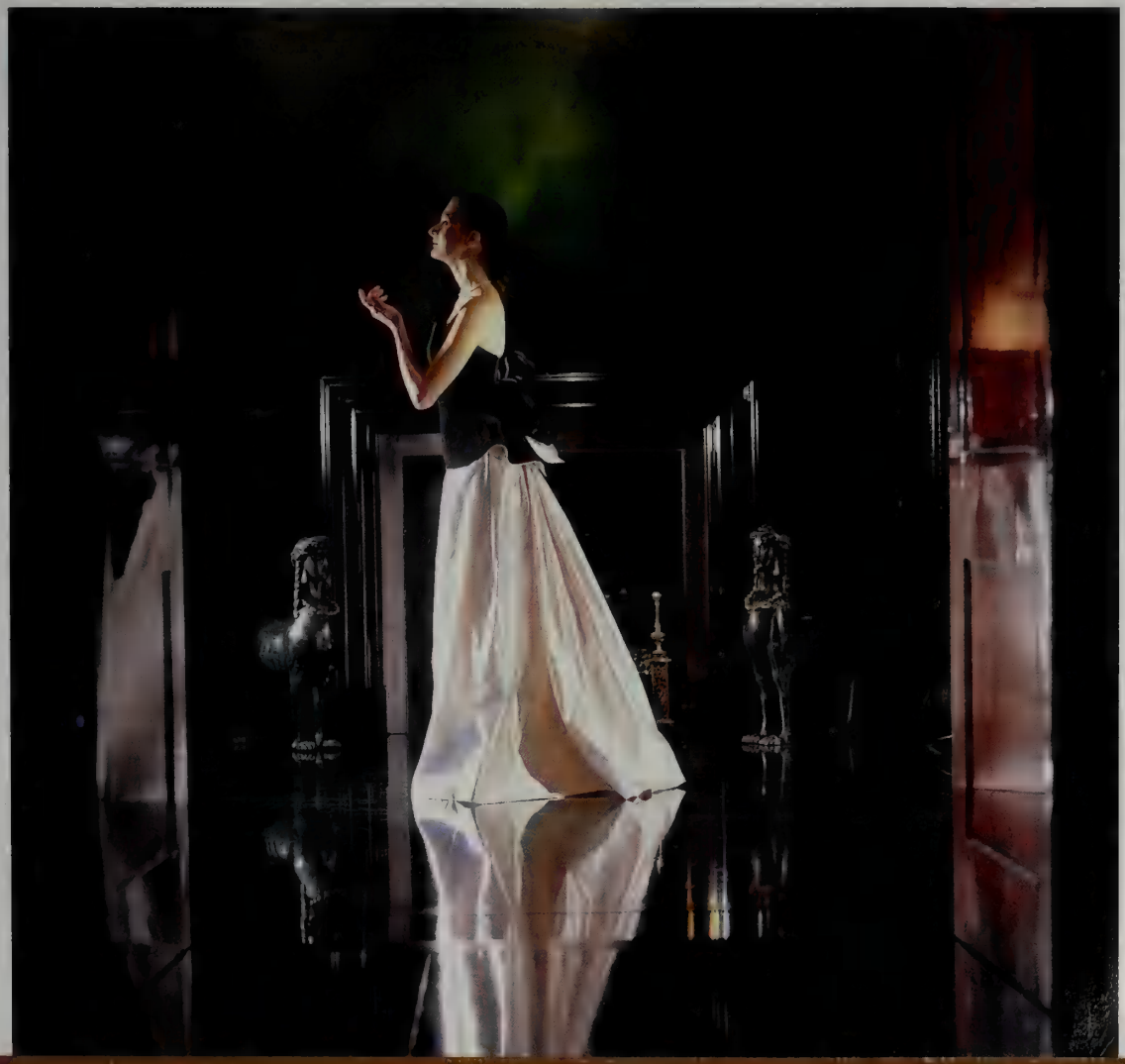
INTERIOR DESIGN BY ANOUSKA HEMPEL
TEXT BY ELIZABETH LAMBERT
PHOTOGRAPHY BY DERRY MOORE

For Anouska Hempel (left), fashion designer and hotelier, structure is paramount—as much for the design of a dress as for a room. BELOW: In the drawing room of her London house, she added an arcade that opens onto the garden. The striped taffeta is from her shop. Floor is Carrara marble. OPPOSITE: In a hall, a pair of bronzes are featured with a French armoire, 1830–48. Anouska Hempel designed the "bow" chair. OPPOSITE BELOW: A model wears a velvet bustier with peplum and white satin skirt from the designer's fall/winter collection.

ANOUSKA HEMPEL sets extremely high standards. When the green marble for the floor of her London house arrived with white veins, she took a dentist's drill, drilled them out and then filled in the spaces with a mastic of green marble powder. Another time she bought a painting and felt the autumn leaves in the background were the wrong color—both for the painting and for her green dining room—so she had them painted summer green. It wasn't vandalism exactly; she did have professional advice and has written a note on the back of the work to explain what she did and how to undo it. But it does prove the point that, in the interest of perfection, nothing, absolutely nothing, is too much trouble. Tell her something is impossible and she'll prove you wrong.



"Women and rooms come in surprising shapes," says the designer.





ABOVE: Fruitwood tea caddies are arranged atop a Swedish Biedermeier lyre table in the Biedermeier dining room. Anouska Hempel designed the Gainsborough silk drapery fabric. RIGHT: An early-17th-century English school portrait hangs over a Swedish banquette equipped with cupboards and drawers in the dining room. Other Biedermeier pieces include the Scandinavian chest and pedestal table. The floor was stenciled and scored to Anouska Hempel's design.

Anouska Hempel calls her house her palace. There are marble halls and anterooms set enfilade, heavy mahogany doors to be opened with a flourish when it is time to go in to dinner, and more doors leading to yet another grand room for dessert.

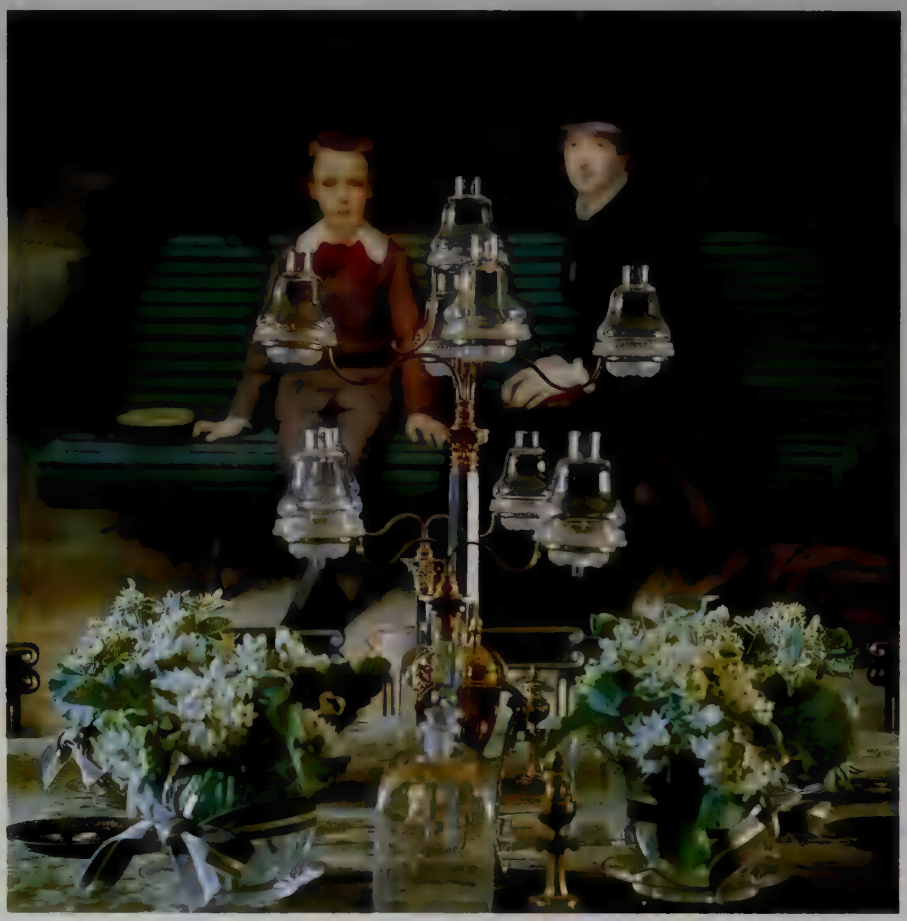
She has "collected" these rooms over the years, starting with one house, adding on and, most recently, opening through to the house next door. Each addition has required a major restructuring, such as lining up doors, adding another bay for symmetry, installing an arcade of arched windows across the back of both houses, moving everything except the front door.

She calls herself an engineer, a builder and an architect—for her couture clothes as well as for her rooms. Structure comes first, whether that means moving the doors to change the shape of a room or boning a dress to change the shape of a woman.

When designing her clothes, Anouska Hempel applies more than the traditional dressmaking skills, and she employs both a tailor and a "shaper," someone who can interpret her sketches, "work a bit of in, up and out" or even keep a peplum in place with garden wire. If something has never been done before, she'll simply create a new technique.

There is nothing flimsy about her clothes. "Nothing floating," she explains, "nothing Grecian. I do use







ABOVE: Joseph-Paul Meslé's *Madame Memssière and Her Son* dominates the main dining room. Flanking the 19th-century candelabra are antique Spanish traveling decanters and Mexican incense burners. RIGHT: In the "pudding room"—reserved solely for dessert—glass smoke bells, 1820–70, surround "bouquets" of kale from the vegetable garden. Anouska Hempel designed the screen and had the walls painted in gradations of green to create a "lush forest effect."

chiffon and organza, but I tuck them into a waistband as linings. I'm not an Isadora Duncan sort of person.

"The mood is heavy tailoring. My dresses have a definite shape even on the hangers, as though they could go out the door on their own. Sometimes I wonder if it isn't like *The Nutcracker* around here at night—all the evening dresses off their hangers and waltzing around."

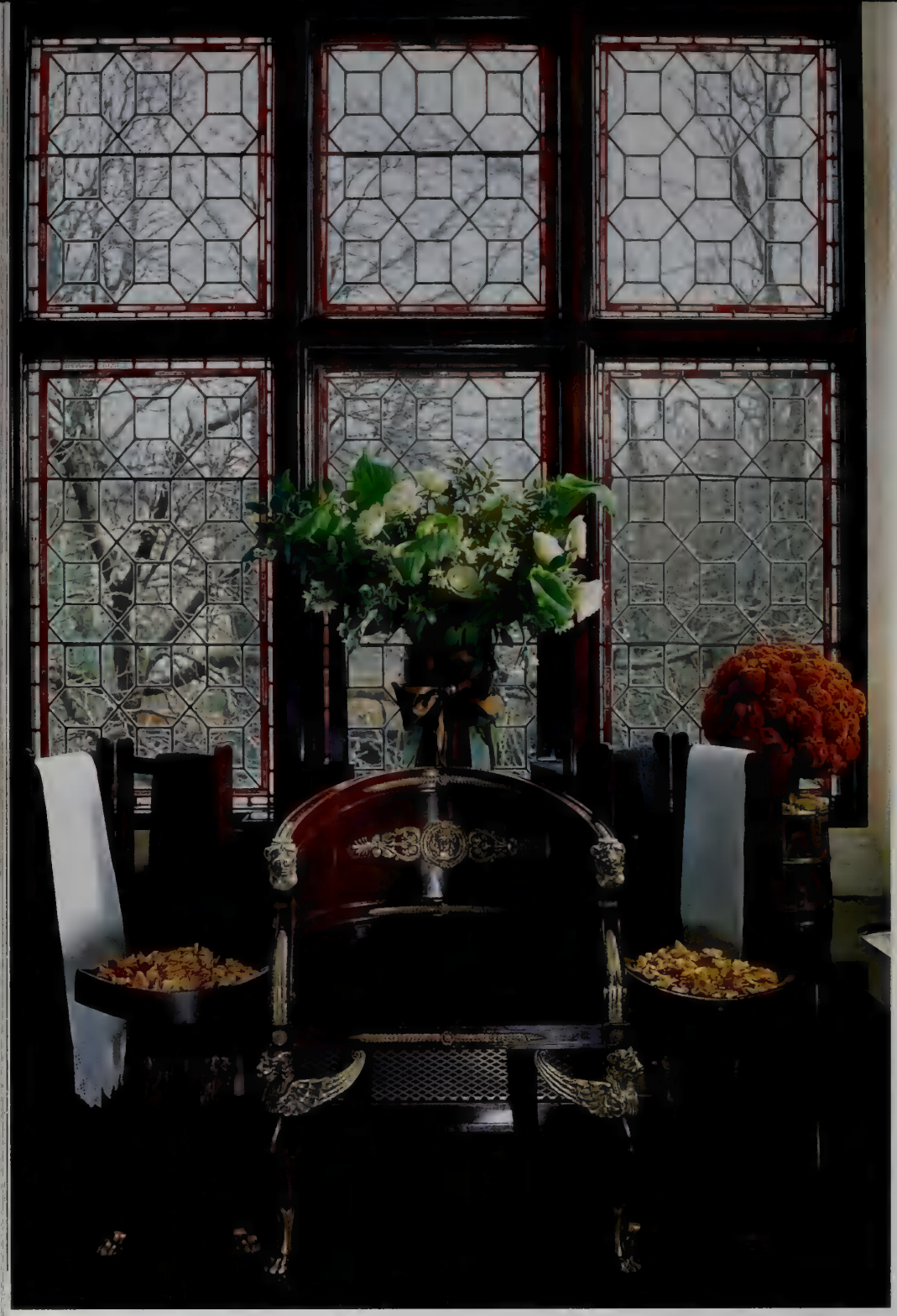
There is another kind of structure that Anouska Hempel gives to both rooms and clothes, and that is a visual order—an edge, a band or a border for nearly everything. A stenciled floor, for example, has a pattern around the edges to set the space and contain it, and a velvet suit is banded with satin. Her method is "first stabilize, then give it nonsense in the middle to stir things up."

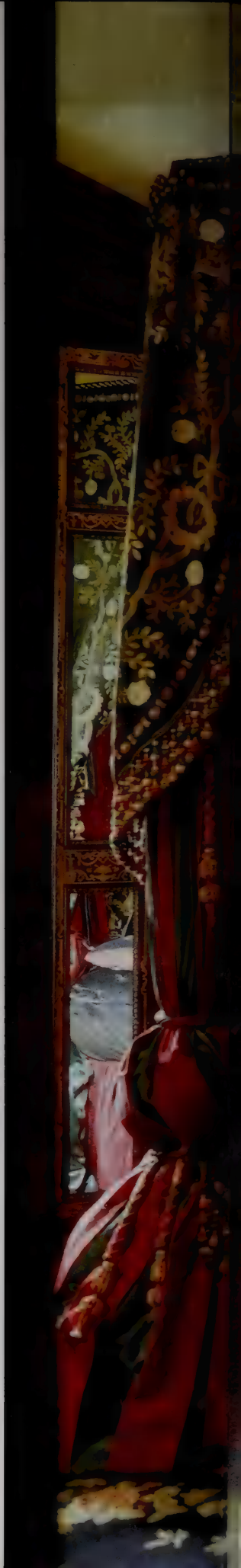
For rooms, the "nonsense" could be a collection of glass bells set over berries and black currants, in dark and moody colors. It could be vegetables arranged like flowers—cabbages, kale, leeks, but no frilly lettuce. She hates frilly vegetables and she hates frilly dresses.

For clothes, the nonsense could be a bit of fur, a muff or a ten-foot-long stole. "And hats," she says. "I always have nonsense around the head. Or a bow, placed as though it has just landed there. That's the trick—thinking hard about something, then mak-

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ABOVE: Tudor-style leaded-glass windows are featured in the guest bath. RIGHT: In the guest bedroom, a four-poster is adorned with eastern European embroidered and tasseled hangings and a 19th-century spread; red douppioni silk is offset by green moiré fabric from Manuel Canovas. Displayed at the head of the bed is a Cornelis Janssens portrait, circa 1631, in a 17th-century frame. Flanking the bed are William and Mary–style bureaus. At near right is a 17th-century Dutch mirror. The carpet is Portuguese.





BOB MACKIE'S Los Angeles house is as different from h best-known costume and dress designs as night is fro day. Mackie, of course, is the award-winning Hollywoo designer, now head of his own ready-to-wear empire, wh has swathed a host of famous clients—Carol Burnet whose costumes he created for her weekly series, Dian Ross, Barbra Streisand, Bernadette Peters, Raquel Welc Tina Turner and, most outrageously and skimpily, Cher- in sequins and feathers and his trademark oceans of bead in unabashed, slinky, glitzy glamour.

The outfits that made Mackie's name are clothes to wea to a gala or to an Academy Awards ceremony or to a L Vegas stage. They are clothes designed for night—you ca

OPPOSITE: "I would hate to live in a glitzy, glossy atmosphere," says Bob Mackie, in the entrance hall of his Beverly Hills residence. "It would be like living in a nightclub—I want my house to be personal and comfortable." The model wears a silk faille-and-velvet gown accented with beading and tassels. LEFT: A pair of cactuses stand at the front door; the rug is Moroccan. BELOW: Balinese wood banana trees mixed with Oaxacan animal figures against mirrored walls create a jungle in the master bedroom.



Bob Mackie

Casual Comfort in Beverly Hills

TEXT BY JENNIFER ALLEN
PHOTOGRAPHY BY DICK BUSHER







not conceive of their being worn before the moon comes up and the limos come out and the house lights go down.

Mackie's Beverly Hills residence, it's reasonable to assume, should feel nocturnal too, a bit naughty—dark and dazzling, with leopard skins and leather, fringe and frills, and at least something in sequins. Wrong. The architect who built the house and lived there before Mackie moved in five years ago designed it to be soaked in sunlight, and Mackie has given its interiors a fitting feel of freshness and cheer. Lines are clean; furnishings are fine but uncomplicated; rooms are comfortable, uncluttered, relaxed. This is not a house that is putting on a show—there isn't a feather or a bead or a glint of rhinestone to be found.

"People come expecting black and chrome and glitter—I don't know *what* they expect," says the designer. "But when they walk in they say, 'Oh.' I've never liked a lifestyle that reflects the clothes I design—it doesn't appeal to me. I bought the house for the light and the privacy."

With the exception of some posters and photographs in a bath and, on a table in his bedroom, a single ceramic high-heeled shoe given to him by Cher, there is nothing inside that smacks of show business, no memorabilia that reflect Mackie's twenty-five-year career.

"I literally bought no furniture when I moved in," says Mackie. "I reupholstered the sofa in the library, and that was it. The house wasn't aggressively 'decorated.' " Mackie worked with what he had—furnishings and objects that he has carefully selected over many years. A good friend, Robert Kelly, who runs a Los Angeles antiques store called Baldacchino, helped him choose pieces. But Mackie has as much affection for the idiosyncratic things he has gathered as for the significant ones. "It's important to have your toys around," he says. By toys he means things like the blue and black-striped wooden tiger, found in Paris, that "goes from place to place" with him and now stands in a corner of his bedroom; the array of little figures—among them a hat mannequin from the thirties sporting a cloche, and an antique santo—that populate the top of an English oak dresser in the living room.

This is hardly a house choked in whimsy—Mackie is dead-set against giving interiors "a case of the cutes," and is much fonder of space than of clutter. But if there is a sense of humor and touches of drama, it isn't surprising—this is the designer, after all, who costumed Elton John as the Statue of Liberty, who has included Tom Mix hats and "freeway jackets"—festooned with miniature cars

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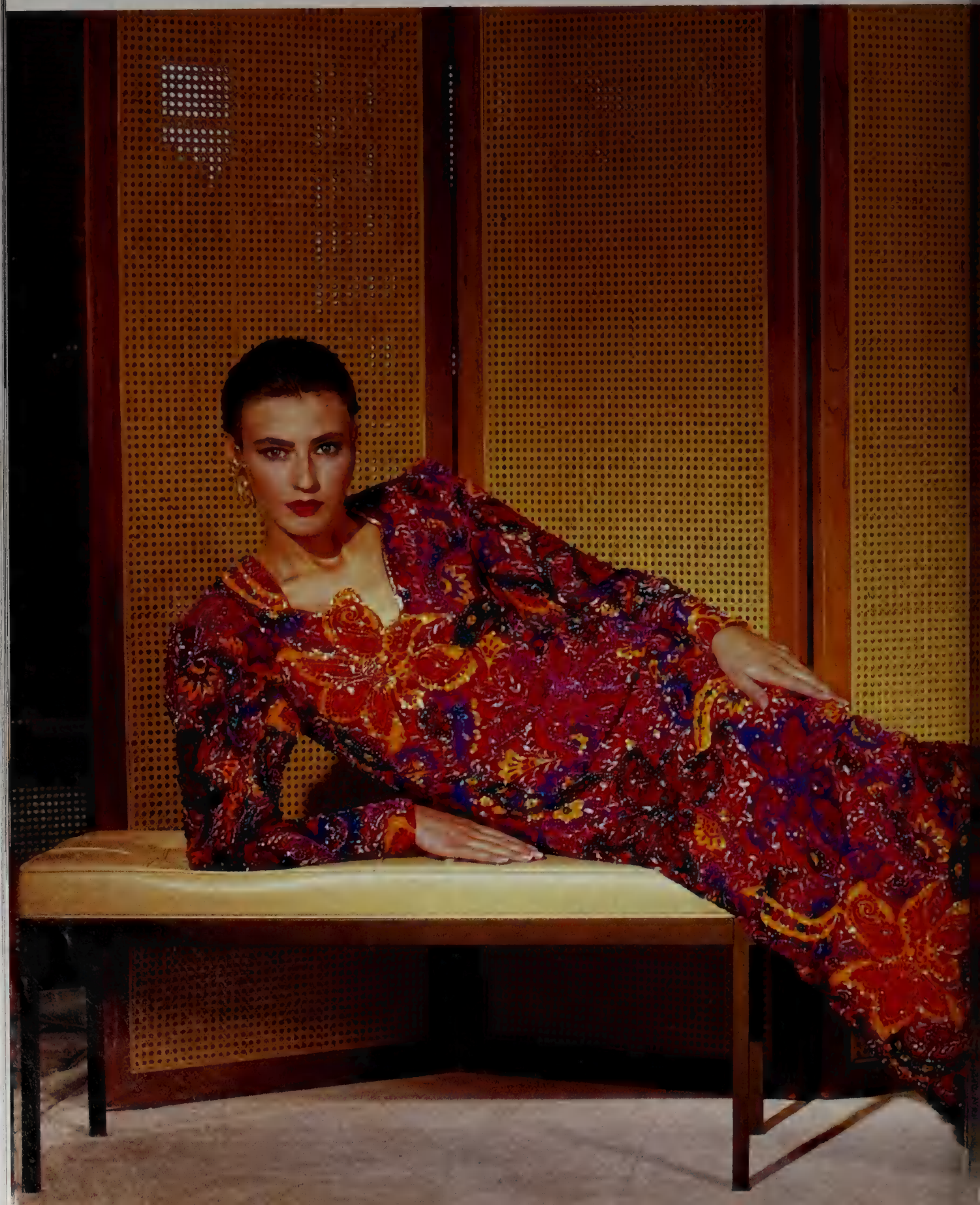




"It's not a formal house," Mackie says. "It's impossible to have a grand attitude there." PRECEDING PAGES: The living room features two of the designer's favorite items: a Heriz carpet and an 18th-century French armoire. Masks and elaborate chaps are mounted above the fireplace. Japanese lacquered wood dogs. Atop the English oak dresser are a Mexican lay figure, a Thai cat's head and mannequins. OPPOSITE: Balinese masks frame a doorway in the library. TOP: The dining room table is adorned with Baccarat crystal and a Staffordshire statuette of Garibaldi. ABOVE: "Obviously I don't do much work there," says Mackie of the Louis XV desk in the master bedroom. The green ceramic shoe, a gift from Cher, is displayed with Balinese and Mexican artifacts and a Japanese plate. A painting he did of the Pointer Sisters hangs next to a Mistinguett poster.

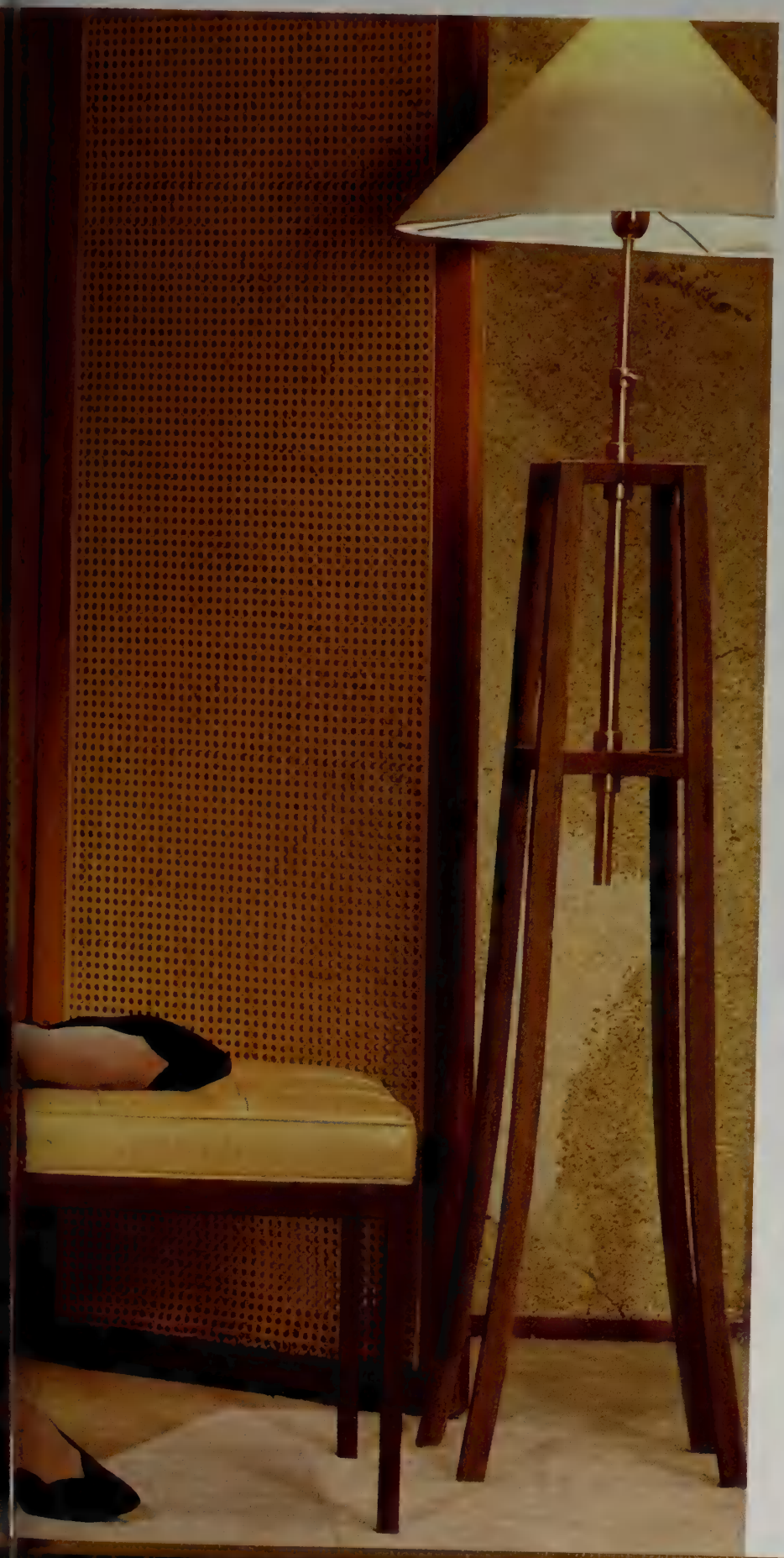
Hanae Mori

East Meets West in the Designer's Paris Residence



INTERIOR DESIGN BY CHIYOKO MOTONO

TEXT BY CHARLOTTE AILLAUD PHOTOGRAPHY BY MARIANNE HAAS







CURTIS KNAPP

"Elegance is a matter of spirit," says couturier Hanae Mori (above). "Looking at oneself critically and paring down to achieve absolute simplicity—these things lead to elegance." LEFT: In the designer's Paris apartment, the model is wearing a beaded evening gown from Mori's 1989 collection. TOP: Displayed in the mirrored entrance hall is an umbrella stand with a scarf and a hat created by Mme Mori, and her collection of walking canes.

"IF THERE'S A DIFFERENCE between the Japanese and European points of view, it's that Europeans think they should flaunt their individuality, while the Japanese prefer to hide it." Whatever Hanae Mori says, it is clear that her individuality was asserted very early, in a country that gave short shrift to any sort of female initiative.

Hanae Mori was brought up, with her brothers, in what might be called artistic surroundings. Her father, a surgeon, was a man whose culture and taste provided a window on the outside world; her mother, by contrast, adhered strongly to Japanese tradition, and as a result their daughter quickly assimilated the sense of duality that has characterized her style ever since.

After graduating from college in 1947, the young Hanae married Ken Mori, a textile manufacturer. At that time she was heavily influenced by the Kabuki theater, which itself was engrossed in a search for new forms of expression. In the terrible aftermath of war, she plunged headlong into the creative maelstrom of an era that was determined, at last, to make the most of life.

Taking advantage of the new freedom that was changing Japan, Hanae Mori set about learning her future profession of cutting and designing. In 1955 she opened a small shop in Shinjuku that immediately attracted attention—so much, in fact, that a producer hired her to design costumes for his film. From then on she went from strength to strength, working with directors like Ozu, Oshima, Kurosawa and Mizoguchi. But already she was forming other plans.

"From the very first I was always in pursuit of quality," she says, "so I naturally became interested in haute couture, for which quality is the principal hallmark. Also, haute couture is a craftsman's art." Through film work, Hanae Mori obtained the patronage of a number of Japan's greatest actresses, and as a result a measure of fame that enabled her to open her own fashion house. Almost by magic, she had become "*the* great Japanese designer."

One of her most cherished dreams had been that one day she would travel to Europe. And of all European cities, Paris was the one that attracted her most, for in Paris there was haute couture as embodied by Coco Chanel. On her first trip to Paris she visited Chanel, and by the time she returned to Japan, Hanae Mori was a changed woman. First, she had cut off a good proportion of her spectacular black hair. Second, she had made an oath to herself that she would be an international couture designer on a par with the world's greatest. The oath was to take only a short time to fulfill.

"I think my impact was achieved, in many countries, by the meeting of East and West expressed in my work," she



"I had the panel of calligraphy done by a Japanese artist in Nara," says Mme Mori. "These are eight characters that I particularly like; they inspire me in my work. Representing moon, flower, rain, butterfly, wind, star, dream and 'being,' they make me dream." On the living room mantel are a pair of 19th-century Japanese bronze vases and a Chinese clock.





ABOVE: "I had the mirrors fitted into the living room's original 19th-century paneling," recalls Hanae Mori. Antique Japanese tray.



"Fashion may be my hobby, but I also love to cook." LEFT: A pair of 18th-century Japanese Imari urns flank a Lalique vase in the dining room. "There is an Occidental touch of humor here in my Oriental display," comments Mme Mori. "The chopsticks are resting on miniature silver dachshunds!"

says. "I attempt to combine the traditions of the Orient with the sheer beauty of Europe."

She began her new career in Tokyo, on Avenue Omote Sando. There, in the splendid premises designed by her friend architect Kenzo Tange, the Hanae Mori empire began to take shape. Her next stop was New York, where she discovered the heady feeling of being copied. Then, in 1977, she returned to Paris. Her couture house in the French capital was remarkable for its stunningly modern atelier, which was followed seven years later by a ready-to-wear shop in the Faubourg Saint-Honoré.

"My creative work is done in Paris," she says. "I chose Paris because it is the fashion center of the world, and because it is a city where quality is highly valued."

Granted, but isn't France a long way from home?

"I had a Japanese education," she replies, "but I think I am international. I try to convey Japanese beauty to the West by expressing it in Western terms, and vice versa."

Given her deep appreciation of Paris, with its unique blend of art and history, it's not surprising that Mme Mori has chosen to keep a large apartment in the city. For its decoration she turned to compatriot Chiyoko Motono.

"I have houses in Tokyo and New York as well," Hanae Mori notes. She likes her places to have "a clean and sim-

ABOVE: In the sunlit office are implements of Mme Mori's creative trade: brush pots, colored chalk and a series of fashion sketches.

"In Japanese my name means 'a thousand flowers in the forest,'" explains Hanae Mori. "I try to keep a sense of tranquillity around me and in my work." RIGHT: "The volume of the office is given by the big mirror. I tried to leave the room uncluttered." Oak and white marble add to the simplicity.

ple atmosphere," and she expects peace from a home. "This is particularly true of my Paris base, where I create my collections and restrict my dinners to close friends."

Responding to these requirements, Chiyoko Motono contrived a restful, functional décor with which Mme Mori can feel at home as soon as she arrives. There is no trace of the bright glazes and flowers that characterize her clothes; on the contrary, everything is bathed in subdued light, with graded tones from gray beige to off-white that blend with the surfaces of natural oak. Objects in ivory or lacquer provide accents, while tall mirrors framed in boiserie create an atmosphere of lightness and expanse. The overall effect is one of timelessness, in which the marriage of East and West is perfectly achieved.

Family and friends are of vital concern to Hanae Mori, whose two grown sons work in her company: Among her greatest joys in life is to bring them together around a candle-lit table in the apartment. "But I also have an active social life," she notes. "I suppose I could be said to move in fashionable circles."

What, finally, is the philosophy behind her work?

"I create for women who have their own style and who stand on their own two feet," she says. "I find that there are many women of this kind throughout the world." □





HANS NELEMAN

THE FLOATING, CLASSICALLY DRAPED chiffon masterpieces of George Stavropoulos get their start in his Manhattan apartment, specifically in the library—where, as he tells it, "before dinner or after dinner or at midnight," he puts on an opera tape, pulls up an ottoman, settles into his favorite chair and is "able to dream."

Thus situated, he draws minuscule dresses on tiny figures, up to twenty on a single page from an old Hermès agenda that is about the size of a standard index card. When an entire collection—usually just under one hundred pieces—is worked out, it goes to his Fifty-seventh Street atelier, where he makes up each dress, working d rectly with the chosen material on a size 8 dressmaker dummy. He rarely works with muslin, since it's too stiff- and possibly too prosaic—for his ethereal concoctions. A Stavropoulos clothes are made in his own workrooms.

Like the late couturier Jean Dessès and the California based designer James Galanos, who share his Greek her tage, George Stavropoulos has a knack for the kind c graceful drapery that makes a woman look like a caryati come to life. Although Stavropoulos turns out impeccabl tailored day clothes—suits and dresses and coat ensem

George Stavropoulos (above, with Mrs. Malcolm Graff) has been creating elegantly draped evening wear for over three decades, first in his native Athens and, since the early 1960s, in Manhattan, where he and his wife, Nancy, live. OPPOSITE: Chinese silk panels--embroidered with unusual apocalyptic scenes—cover a wall of their living room. Carpet, Patterson, Flynn & Martin.

George Stavropoulos *A Master of Classical Line in Manhattan*

TEXT BY CAROLINE RENNOLDS MILBANK PHOTOGRAPHY BY PETER VITALE





HANS NELEMAN

bles—his specialty is ultrafeminine evening dresses, and while these can be crafted of taffeta, satin, brocade, lace, latticework ribbon or embroidered organdy, his genius is in his handling of chiffon.

It takes great effort to make chiffon dresses look, in his words, as if "they haven't been touched by a needle." Up to twenty-four yards of the notoriously mercurial stuff goes into a single fluid, uncluttered dress. Stavropoulos can cut chiffon so that a dress appears to have no seams; so that it is deliciously sheer but opaque where it should be, without the need for a separate underslip. Hand-sewn

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OPPOSITE ABOVE: Another striking textile dominates the dining room. The Japanese marriage-bed cover, made in the late 18th century, is of linen hand-painted with a family crest and symbols of good fortune. Wall fabric at left, Brunschwig & Fils. Crystal from Baccarat. OPPOSITE: George Stavropoulos takes a turn in his atelier and showroom. ABOVE: The family's collection of icons includes examples from Russia (center) and Spain via Mexico (top left); remaining four are Greek. Chair fabric, Clarence House.

Luciano Soprani

Quiet Style for His Milan Apartment



TEXT BY CARLO GALIMBERTI
PHOTOGRAPHY BY KAREN RADKAI





Luciano Soprani (above, with a model wearing an evening dress from a recent collection) began his ready-to-wear line in 1982 after achieving prominence as a designer for Basile. He lives in Milan, in a 1920s apartment that he describes as "a place for all my collections." LEFT: Black and ivory are the predominant tones of the space, which is given character by unusual objects and their placement. The low table is devoted to silver, with a lineup of Art Déco boxes and two English ale mugs. The carpet is Moroccan.

IN THE ORIENT, where he has over a dozen boutiques bearing his name, Luciano Soprani is almost as famous as a movie star; people stop him on the street for autographs. In Italy, where his career began, he is one of the most respected names in fashion. In the United States there is one Soprani boutique already, in Beverly Hills, and another soon to open in New York City. "We are desperately looking for just the right location," explains the designer, a studious-looking forty-three-year-old. "But we have a long list of clients throughout the States already; people are quite loyal to me. Ever since I started off in America I have been present in the market consistently, without the highs and lows of so many who enjoy success for one or two seasons and then disappear." The figures bear him out. From a turnover of $3.6 million during his first year of business to the present $131 million worldwide, his ready-to-wear label has grown steadily and surely.

The numbers are all the more surprising for an enterprise that did not even exist ten years ago. "When I started out I didn't expect this kind of expansion," Soprani says. "And I must admit it scares me a little. But you don't 'get' fashion. You're born with it—it's important to have it in you. And I was always convinced I had it in me."

To please his family, the young Soprani became an agronomist, but he never worked as one. Instead, he immediately plunged into fashion, working his way up to head designer for Basile. Finally, in 1982, he put together his first solo collection. "It was

not easy to get to that point," he recalls. "First, because I entered the field knowing nothing except that I could design; second, because it is difficult to leave a company that protects you; and third, because it can be even more difficult—especially for a young provincial like me—to approach the market with your own name." To these basic difficulties was added another connected with the times. In 1982 opportunities in high fashion were few and far between. "There were plenty of designer labels and no need for one more," he explains. "You are alone in that kind of



RIGHT: Nefertiti, Soprani's calico cat, sprawls delicately alongside modern Murano glass sculptures. The print, by Sergio Calatroni, is dedicated to Soprani, "who chases the moon."

OPPOSITE: In the dining room, two fin-de-siècle beauties painted on cabinet doors were rescued by Soprani from a chicken coop. Thonet chairs surround a modern table that is set with Meissen porcelain and Baccarat goblets.

BELOW: Lenci statuettes, which Soprani has collected for years, stand on architectural bookshelves in the salon. Artworks include a De Chirico, *Musa Inquietante*, and a Botero.









OPPOSITE: A cluster of Lalique vases catch the light on a living room table. Outside, the balcony's elaborate iron grillwork bears the date 1924. ABOVE: In the bedroom, a 19th-century table and black leather chairs complement a Tang-style ceramic burial horse. At left, Man Ray's mirror sculpture, *Les Grands Transparents*. RIGHT: A suite of woodcuts in the entrance hall by Argentine artist Juan Carlos Gomez hangs above tall glass vases from a country church, French Art Déco panthers and two American hood ornaments from the 1930s.



market, and those already established will defend their positions fiercely. So it is difficult to carve out your own niche." Difficult but not impossible, for Soprani managed in record time. What was his secret? "Perhaps there was a need for clothing like mine—a need for clean cutting, minimal decoration, freedom. This, I feel, is the real reason for my success."

Even though Luciano Soprani's work reaches far abroad—to points east and west—its fulcrum is still in Milan, where the designer prepares and puts together his collections. "Designing the clothes is only the final part. That takes me just a few hours, a pad of paper and a pencil.

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The Moroccan Moods of Laise Adzer

Indigenous Inspirations Shape Her Villa in Essaouira

TEXT BY IRENE BORGER
PHOTOGRAPHY BY SIMON BROWN

TRAVELING ON HOLIDAY to North Africa, Danish-born designer Laise Adzer was caught by the sartorial landscape of veiled women and djellaba-robed men and vast stretches of amber light. Trained as a sculptor, and having learned to sew at ten, Adzer literally found her life's material in great lengths of handwoven Moroccan cloth.

"The second time we visited Morocco," Adzer says, "we decided to move there. Living in Denmark you have a thirst for the sun. For the first four years we went to the beach nearly every day. But that couldn't go on—eventually we started thinking about work."

Adzer, with her husband, Soren, had owned two fashionable shops in Copenhagen filled with her hand-knitted dresses, but it wasn't until they settled in Morocco that her signature designs were born.

For fifteen years Laise Adzer has been known for her softly draped, loosely woven garments dyed in the colors of the souk. Terra-cotta, cumin and blood orange, black raisin, red olive and pulverized mint find their way into layer upon layer of hooded blouses, knotted scarves, pantaloons, vests, capes and poet's shirts. While natural pigments have inspired the hues, traditional ethnic clothing and indigenous weaves have been the original trigger for cut and shape.

While Adzer never directly replicates Morocco's regional garments, she draws on their facility for improvisation. Mixing and matching color and line, alternating revelation with disguise—in short, playing—is at the core of Adzer's view.

"I like my customers to be able to use their imaginations," she says. "It's important not to be a slave of what you wear. Clothing is for fun, to feel free in. When I came to Morocco I have never liked straight skirts or constructed clothes, or the reactions I have gotten when I've worn a little black dress," says Laise Adzer (above, wearing a Moroccan-inspired design from her fall collection). The residence she shares with her husband, Soren, and their pichons frises is in Essaouira, a small medieval fishing village west of Marrakesh. OPPOSITE: Built in the 1920s as a summer retreat for the village's pasha, the Moorish house features a loggia filled with Danish-style garden furniture and Berber cushions, pillows and runners.





they designed a new 5,000-square-foot, two-story addition, which Soren Adzer terms "Palm Springs Moorish" in style. With the original wing wrapping around the old garden and the new quarters encircling a capacious swimming pool, the house configures as two atriums.

While the Adzers make all the interior design decisions together, Laise is clearly the artist-dreamer of the pair. Her favorite part of the house is a private suite of rooms that transmutes from cool pattern-upon-pattern chamber to a sunlit morning pavilion overlooking the Atlas Mountains.

The sensate quality of the house embodies her inner landscape. One is meant to curl up in corners, recline on banquettes and vault from heat onto cool tiles best appraised with bare feet. This tactile space is nothing

PPOSITE: Local thuja wood furnishings are arranged near the fireplace in the dining room, where we enjoy mint tea after dinner," says oren Adzer. Berber rugs and pillows complement embroidered cushions from Fez. "Laise and I both read *The Thousand and One Nights* as children," says Soren, "and we had our own dream to realize." ABOVE: The center of the dining room holds a French Colonial table and chairs from Casablanca, accented by Fez pottery. A pierced brass lantern hangs above; the silver candelabrum is from Marrakesh. BELOW: The sitting room in a wing they added has arched windows and a rustic tile floor. A thuja wood table they designed holds a Fez covered bowl.

liscovered *susti*, a fabric that drapes eautifully, and I was able to make atural clothes that I could move in."

The architecture of the Adzer residence, a pasha's summer villa built in he 1920s, is equally concerned with he indigenous and the natural. Constructed of thick white clay walls and each stones, and ornamented with ull's-nose arches and arcades, the ouse, by the time the couple found , had become all too terrestrial. After had been abandoned some years efore, animals wandered through the ooms. Most of the roof was gone, nd the formal garden, with palm ees and fountain, had become a razing zone. Reconstruction started ith archaeology.

The Adzers supervised the restoraon themselves, salvaging a broadeamed wooden ceiling and antique le floors. Fashioning multiple winows in the facade, the two Danes ooded their residence with a full ose of North African light. Then







"For the new two-story wing, which houses Laise's studio, the sitting room and guest rooms, we didn't use an architect," says Soren Adzer. "We worked with four local bricklayers over the course of two years—all the details got sorted out along the way." ABOVE AND RIGHT: The addition created a central outdoor recreation space comprising several seating areas and fragrant with night-blooming jasmine.

less than the architectural equivalent of wearing Adzer's elemental, bodywise clothes.

Soren Adzer, the more extroverted and peripatetic member of the team, found most of the household's tapestries and kilims during his travels through Morocco. He particularly enjoys the contemplative quality of their residence. "We have freedom from media, no radio, no television. We don't even have a telephone at home," he says.

Given the traditional after-dinner corner for mint tea by the hearth, the part of the kitchen set aside for storing herbs and medicinal plants, and the proper stone-encrusted *hammam*, or Turkish bath, one might think the Adzers had gone positively native. Yet there are small signs that northern Europe traveled along with them.

The yellows and blues of the exterior walls and Adzer-designed glazed tiles, a sort of child's vision of sun and sea, are precisely the colors one would find adorning a Nordic country house. And the outdoor appointments, designed by Laise and Soren, are based on nineteenth-century Danish garden furniture.

"Laise and I were both brought up in an open, cultured society that teaches you to get to the essence of things," Soren Adzer says. "And always, environment influences the way you express yourself. Philosophy and literature are part of our luggage, our heritage. But for Laise it's not Marcel Proust that's taught her how to work with sleeves. It's her sense of femininity and sexuality, her simple beautiful spirit, that has led her to where she is."□

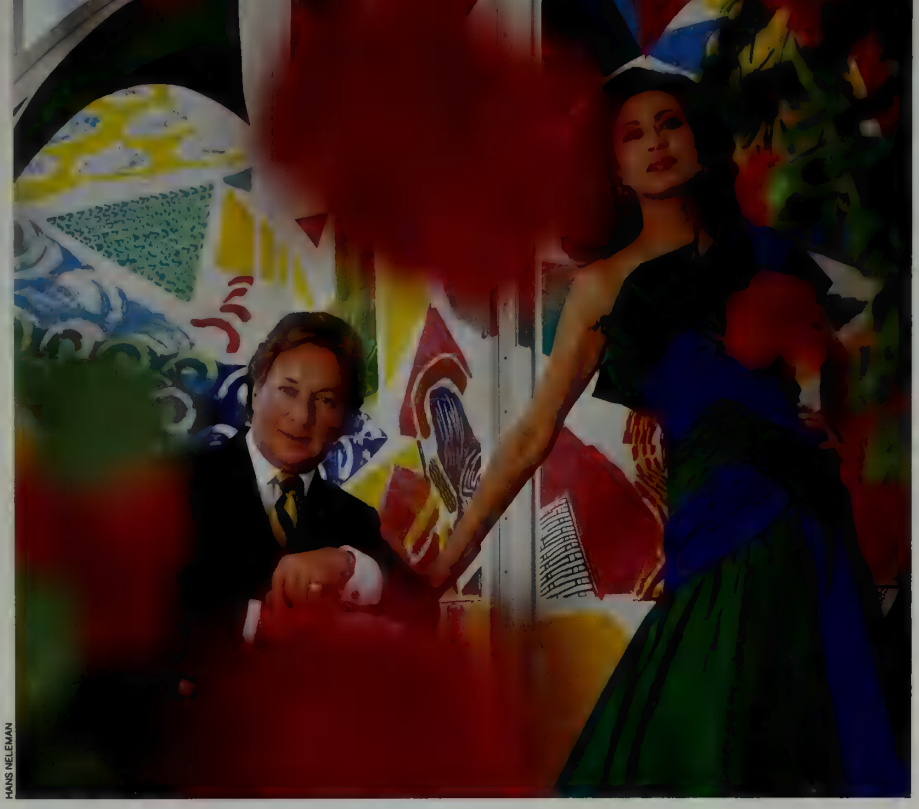


The Art of Arnold Scaasi

A Colorful Collection on Eastern Long Island

TEXT BY ROBERT FIZDALE AND ARTHUR GOLD
PHOTOGRAPHY BY ALEC MARSHALL





HANS NELEMAN

"As you see, nothing is planned to go together," says Arnold Scaasi of his house in Quogue, Long Island. ABOVE: With Scaasi is a model wearing a taffeta dress from the Scaasi Boutique fall collection. BELOW: He found the Hockney screen in the living room in London and designed the banquettes, white chairs and ottomans because "I don't like furniture per se; I like beautiful shapes." *Phenomenon* by Paul Jenkins hangs over the fireplace. At right, a Lucas Samaras sculpture. OPPOSITE: In the entrance hall, Louise Nevelson's sculpture *Midnight Moon* and a Vasarely painting.

PLAYFULNESS, LIGHT and color are the keys to Arnold Scaasi's house in Quogue, Long Island. It was not always thus. "In fact, when I bought it, it was all closed up," he says. "But I knew it was what I wanted, even though I had never been inside. I loved the land. It was at the end of a quiet road, overlooking Shinnecock Bay and the ocean beyond. But when the boards were removed and I entered the house, it was awful! There was no living room at all. It was fake Gothic, fake mahogany. And with only one tiny window in each wall, it was depressingly dark. I remember saying, 'I don't know what to do with it.' "

Of course, the man who is one of America's most brilliant couturiers knew exactly what to do with it—and how to get it done. Three months later, with the help of a local contractor and carpenter, the porch had been turned into a large living room, and a warren of tiny rooms upstairs into inviting bedrooms. The gloomy house, carpeted from one end to the other in poisonous green, had been transformed into a cheerful place with panoramic views.

"I love color," Arnold Scaasi says. "I want it everywhere. I don't have a decorator; I'm a sort of live-in decorator for myself. I don't have a master plan. I just bring things and swatches of material, try them out and make



ABOVE: A corner of the living room looks out onto an inlet of Shinnecock Bay. BELOW: "Somebody said about the dining room wallpaper, 'That's an awfully big print. How can you live with it?' " says Scaasi. "But I never think of it. When it's big enough it becomes something else. I also use enormous prints in many of my dresses." Notes Scaasi, the woman in the James Montgomery Flagg portrait "resembles Bette Davis in *The Little Foxes*." Abstract painting by Paul Jenkins. Tiffany porcelain pheasants.





On the landing, a wood-and-canvas wall sculpture by Boris Fedushin. Says Scaasi about his decorating, "I'm not a very good judge of other people's houses, where rooms are filled with matching sets of great furniture, as I wouldn't want to live that way. I like the way I live, and I don't care if anyone else likes it or not." Chair fabric from Brunschwig & Fils.

"I'm a sort of live-in decorator for myself. I don't have a master plan."

ecisions—just as I do when I'm preparing a collection, hich I love to do in this peaceful house."

Scaasi, who now designs ten collections a year, was born Montreal, where he studied at the prestigious Cotnoir apponi School. Then he was off to Paris, where he apprenticed at the House of Paquin. With that behind him, e asked Christian Dior what to do next. Dior said, "I don't now why you want to stay in Europe. The future of fashn is in America. If you have the chance, go to New York nd work with Charles James. If you don't like it, I'd be ppy to have you come back and work with me."

In 1953 Scaasi sailed for New York. "When I called Mr. mes to say I had a letter of introduction, he suggested we eet at the Vertès exhibition in the Iolas Gallery. So I put n my best navy blue suit and went. I asked for him, but e wasn't there. I must have been a very pushy kid, beuse I was determined to work with the legendary Charles James, and I just sat and waited until he arrived.

"And then—Joan Crawford and Anita Loos came in. Crawford was in a black broadtail suit with a big diamond pin and a hat that went up to a peak, with a black tulle veil. I can still see it today! Beside her was this little wren, the author of *Gentlemen Prefer Blondes*, all in brown. And I thought to myself, 'I'm not going back to Montreal! I'm going to stay right here!'

"Finally Mr. James walked in. I still get goose bumps when I think of the way it happened. I showed him my sketch pad. He was impressed and offered me a job. At that time he was a little past his heyday, but he was a genius. In the forties he had dressed just about everybody. He told me he'd pay me forty dollars a week. I said, 'That's fabulous!' To which he replied, 'You'll find it's not so fabulous when you're living in New York.' He was very funny, very charming. Little did I suspect that he was a bit of a



ABOVE: A de Stael oil hangs over a paisley-covered chair in the master bedroom. An American quilt is juxtaposed with *faux*-bamboo table and chairs, circa 1910. L. C. Tiffany Favrile glass. BELOW: In the sitting room are a Vlaminck, at left, and, on Biedermeier armoires, a collection of Staffordshire dogs. Painting is of Queen Victoria's favorite dog. On end table, a Lalique lamp.



nadman. I found a room for thirty dollars a month, and here I was. And here I still am. I've been here ever since."

Scaasi has been in New York "ever since," but not in a hirty-dollar-a-month room on a forty-dollar-a-week sal-ry. In addition to his delightful house on Long Island, he as a spectacular apartment overlooking Central Park. His *naison de couture* is at 681 Fifth Avenue, and his ready-to-vear line, called Scaasi Boutique, is sold in over a hundred tores across the United States and Japan.

Stylish women love his clothes. At the gala premiere of aryshnikov's inventive new version of *Swan Lake*, Scaasi aw thirty-two of his own striking creations. Hardly sur-rising, as he designs some of the most glamorous dresses n the world for some of the world's most glamorous vomen, among them the First Lady, who wore a Scaasi own at the Inaugural Ball.

Indeed, the list of his clients includes (in alphabetical rder) Brooke Astor, Polly Bergen, Diahann Carroll, Anne ord Johnson, Mrs. John Kluge, Mary Tyler Moore, Carroll etrie, Joan Rivers, Barbara Sinatra, Danielle Steel, Gayfryd teinberg, Joan Sutherland, Elizabeth Taylor, Ivana and Blaine Trump, Barbara Walters, Princess Yasmin and, as "Suzy" might say, others too grand to mention.

"I'm not a collector," Scaasi claims. "That is, I don't go in for little boxes or watches. I love paintings. It's my passion, my one extravagance. I have two Vlamincks that I bought in Paris last year. They're wonderful, and they look beautiful on a bright blue wall. And I think my James Montgomery Flagg looks terrific on the blue wallpaper in the dining room."

Arnold Scaasi is disarmingly modest about his collection, although he owns works by Picasso, Léger, Louise Nevelson, Calder, Dubuffet, Lucas Samaras and Paul Jenkins. And a Monet! He found the Monet in Switzerland, at the Basel art show; as he was buying it, a de Stael caught his eye and he bought that too.

"It was so long ago that I could afford both," he says. "Now, with the enormous rise in prices, I couldn't afford either. Practically no one can."

But if he had billions and could afford to buy anything, what would he choose?

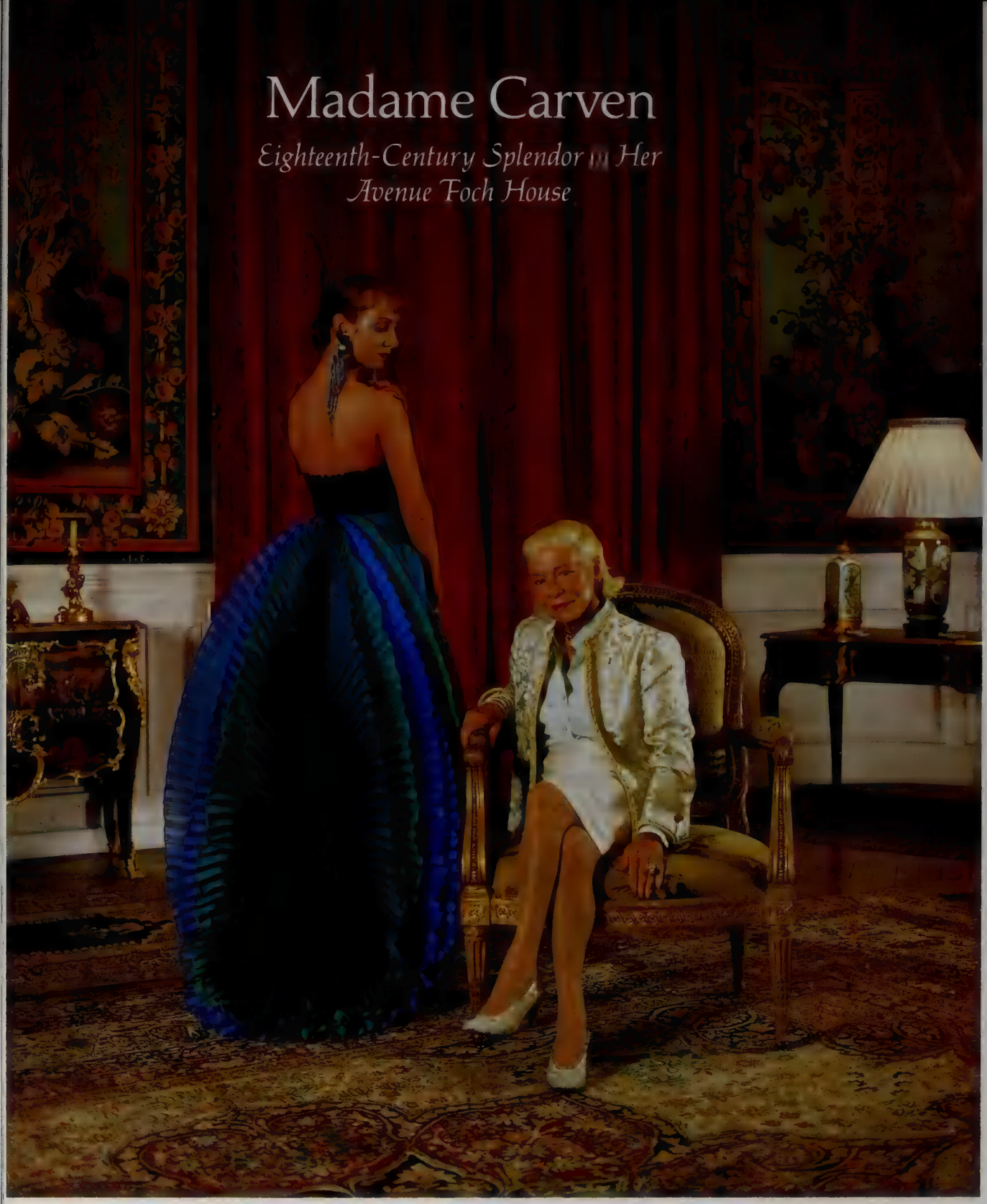
Without a moment's hesitation, the man who loves color answers, "A Gauguin and a Matisse."□

Scaasi spends as much time as possible at his modernized early-20th-century house, a once dark residence that is now light-filled and surrounded by trees and a pool terrace. "I painted the exterior—and some of the outdoor furniture—black at Louise Nevelson's suggestion."



Madame Carven

Eighteenth-Century Splendor in Her Avenue Foch House



TEXT BY CHARLOTTE AILLAUD PHOTOGRAPHY BY MARINA FAUST

ABOVE: Mme Carven in her Paris house. "I don't like sophistication," says the couturier. "For me, elegance resides in what you don't see. It shouldn't be loud; it should reveal itself little by little." The evening gown is from the spring/summer 1989 collection. OPPOSITE ABOVE: In the entrance hall is a late-18th-century Boulle marquetry cabinet that is one of a pair. It is decorated with a medallion of Henry IV and stamped "E. Levasseur." The portrait of a girl is by Lucas Cranach. Boulle marquetry armoire. OPPOSITE: A series of 18th-century Gobelins tapestries hang over a dazzling array of antiques in the grand salon. At right is a vernis Martin chinoiserie commode dating from 1755–60.







"One day the Grog-Carven Galleries at the Louvre will open and the museum will have all my art and antiques," says Mme Carven. The dining room exhibits an 18th-century chinoiserie Beauvais tapestry entitled *L'Audience du Prince*. The commode and corner cabinet (one of a pair), fashioned circa 1770 and stamped "Joseph," were found in Russia. "The suite of furniture characterizes the Louis XVI style."

WHEN MME CARVEN says, "I must be surrounded by beauty," it's easy enough to believe her. A visit to the salons of the couturier's Paris house discloses one of the most stunning collections of eighteenth-century furnishings currently in private hands.

"It all came together bit by bit," she says. "My second husband, René Grog, was a *true* collector. He involved me in his frenzy to the extent that I would sacrifice anything else I wanted just to own one of these pieces. They're impossible to find now, even at exorbitant prices. We spent our life together discovering things, but gradually we stopped running after them. We reached the point at which things came to us; people offered them."

There is a tinge of pride in her voice as Mme Carven gestures toward the incomparable ensemble of Boulle commodes, Gobelins tapestries and gilt-bronze objects she helped her husband assemble. "One day," she says, "the Grog-Carven Galleries will open at the Louvre, and whe they take possession of all this, our national museum wi immediately accede to the first rank, ahead of the Walla Collection and the Metropolitan.

"I've always lived in an artistic environment," she e plains. "The father of my first husband, who was th brother of the architect Robert Mallet-Stevens, was an e pert on paintings. I'd have refused to live with a man wh wasn't interested in art. I once wanted to be an interio designer, and ever since I've decided what will go into m houses. You can feel it when the occupants of a place don have a personal vision and resort to a professional de signer. That's never been my case." But it was Mm Carven's size more than her cultural background that in fluenced her to choose a different career.

"I felt that I was small, and the contemporary taste fo tall mannequins combined with my own admiration fo



A Flemish tapestry depicting a peasant's meal, woven in the 15th century, provides a backdrop in Mme Carven's office for a circa 1745 *bureau plat* and a pair of 18th-century candelabra. At left is a bronze-doré cartel clock, with movement and dial by Jean Baptiste Baillon, that is attributed to Charles Cressent. In the lighted niche is *La Dîme* by Brueghel the younger. The *fauteuils à la Reine* date from circa 1745.

Hollywood stars ended up giving me a complex," she recalls. "At the age of twenty-five I was a coquette. France was learning to dance and to laugh again after the war, and I wanted to be slinky. This desire to be attractive inspired a few reflections.

"First, I noticed that I wasn't the only petite woman I knew, and that the grand couturiers weren't very interested in us. But I had a feeling for proportion and volume. All that remained for me to do was create—with the help of friends scarcely taller than I was—dresses that would allow us to be ourselves. With advice from a *Vogue* journalist, we were on our way.

"The size of the first collection was also petite," she says, "but it rapidly scored an unbelievable hit. I'd found an opening where there was no competition and a moment when Paris was overflowing with happiness. Luck was passing by, and I seized it." She hasn't let go since. Mme Carven began to dress screen personalities: Michèle Morgan, Martine Carol, Leslie Caron, Vera Clouzot. "They provided good publicity, and the fashion magazines did the rest." The House of Carven was born.

Why Carven? She shakes her head and laughs: "My father, an opera buff, named me Carmen. It couldn't have suited me less, so I changed it to Carven. I took half a building at the Rond-Point des Champs-Elysées in 1945. Five years later I occupied all of it. From five employees and two *premières mains* [head seamstresses] I went to a staff of three hundred during those heady years of the 1950s."

She designed for debutantes and young women who liked the easy, relaxed elegance of her dresses. She dressed Marie-Gabrielle de Savoie and the daughters of the pretender to the French throne. She originated a discreet way of dressing—and achieved a triumph with the fresh, out-

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Victor Edelstein

Period Clarity for the Couturier's London Flat

TEXT BY ELIZABETH LAMBERT
PHOTOGRAPHY BY DERRY MOORE

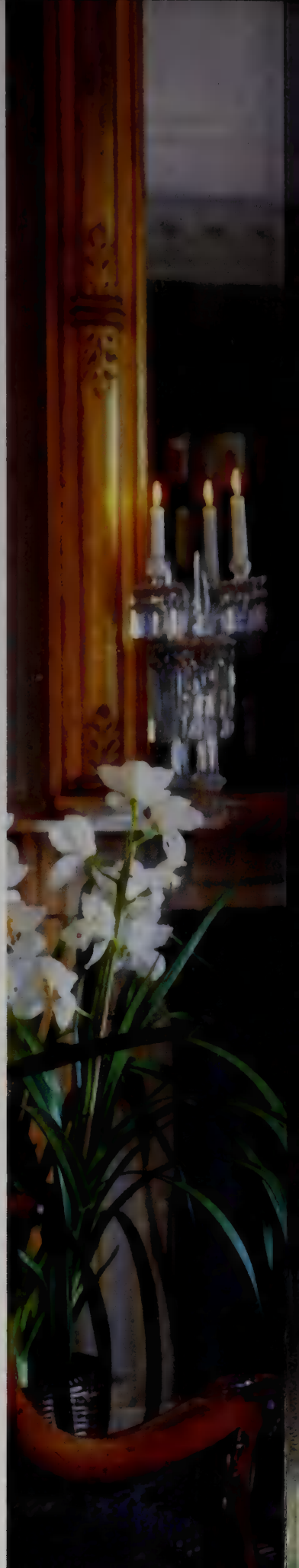
"COUTURE CLIENTS? There are two kinds," says Victor Edelstein. "Those who order at the beginning of the season and assume the invitations will roll in, and those who wait until the invitations are on the doormat. By then they've left it too late."

Couture clothes take time—about two months from the time the order goes into the book until the dress goes out the front door. It's worth the wait. "Couture clothes solve all the problems," he says, "except one: finding time for the fittings." Devoted clients in London and New York make certain they find the time.

The Princess of Wales comes to rehearsals before his shows in London to see the collection privately, then he goes to Kensington Palace for the fittings. She orders day clothes from the collection—he doesn't know what she'll wear until he sees it in the newspaper—but for big events and for the evening dazzlers he designs something special. The dress

"The woman I have in mind when I design is between age thirty and forty-five, and fairly social," says couturier Victor Edelstein (right). RIGHT AND BELOW: The living room of his London apartment, built in 1850, features an English Regency fireplace and giltwood overmantel mirror. English crystal lusters are 19th century. An early Biedermeier side table and a Victorian armchair stand in the corner. The model is wearing a chiffon dress from his fall collection.











"I made a conscious decision not to have anything to do with fashion at home—no workroom, no fashion illustrations on the walls," Victor Edelstein says. ABOVE: A 16th-century woodcut of part of the pavement design of the Siena Cathedral hangs over the mantel in the bedroom. Famille noire vases and a Venetian mask frame reference books on the marble mantel. RIGHT: The Biedermeier desk, surrounded by engravings, is paired with a mid-19th-century leather chair.

and the occasion are always perfectly matched. For the wedding of the duke and duchess of York it was a chic little number in turquoise with black polka dots. The clear, strong color was a bonus for the cameras, and the skirt was just the right length for a graceful descent from the gilt carriage. For dinner at the White House, he designed a long dress of navy blue velvet, straight and glamorous and simple with just a bit of flare from the knees in case there would be dancing. And that was the night she danced with John Travolta. The flashbulbs popped and the dress did all it was meant to do.

"That," he says, "is the mark of a good dress. It has to suit its purpose. When I design clothes I picture exactly how they will be seen and where—what kind of house, what kind of party—and I don't design for an abstract woman.

"Most women need at least one dinner dress and a few suits every season," he says, "and when they go out to dinner they want to eat and to sit at a table. That means no ridiculous collars and, if there is anything going on at the back of the dress, I organize it so the woman wearing it can sit down. Anything that doesn't work is a bad design, no matter how beautiful. What's the point? Any de-

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Vicky Tiel

American Élan in a Paris Apartment

TEXT BY SUZANNE STEPHENS
PHOTOGRAPHY BY MARINA FAUST

"I don't try to follow trends," says Vicky Tiel (above, in a dress of Duchess silk satin and Chantilly lace from her winter collection). "I only want to make a woman more beautiful." RIGHT: The designer, who has lived and worked in Paris since 1964, now resides in a Right Bank apartment overlooking the Seine and the Île St.-Louis.

VICKY TIEL'S CLOTHES are designed for women who like to dress up. Nipped-in waists, peplum jackets, skirts barely grazing the knee, and suits and dresses with accentuated necklines define the soigné silhouette for her meticulously crafted ready-to-wear designs. "I'm waging a war against androgynous clothes," claims the Paris-based fashion designer from Chevy Chase, Maryland. "I want to make a positive statement that a woman should try to be beautiful; she should flaunt her femininity."

Don't expect to find sturdy sportswear or even tailored tweeds in Vicky Tiel's collections. Her look is only as daytime as lunch at Le Cirque in New York, as casual as cocktails at the Plaza-Athénée in Paris. Her evening dresses are sculptural constructions that move effortlessly from formal dinners at home to gala occasions in public.

"Look at this fabric," she says, pointing out a lustrous eight-ply black silk crepe suit. "Feel the weights of the lining and the stiffening. Only in couture do you find this kind of construction. The difference is that we reproduce fifty of one model, while haute couture designers do two or three." Needless to say, her clothes are handmade. Tiel requires some forty-odd seamstresses each year to fill her orders for five thousand dresses and suits, which range in price from fifteen hundred to five thousand dollars.

Vicky Tiel's Paris residence follows her aesthetic philosophy. She recently moved into an apartment that could easily double as a set for a movie about an adventurous woman who comes to Paris to become a fashion designer—and makes it. It is not a cold-water flat. The apartment overlooks the eastern tip of the Île St.-Louis, with views up and down the Seine. "At night the entire scene sparkles with the reflections from the lights and the water."

OPPOSITE: Sofas originally designed for the king of Morocco offset a 1950s low table in the living room. At rear, a Qianlong screen stands below prints by Goursat Sem, while on the mantel, Gallé, Daum and Loetz vases from Tiel's collection of French glass flank an 18th-century Japanese vase. Elephant candy dish on table is Lalique.






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It is one of the prettiest views in the world," she says.

While Notre Dame and the Left Bank can be caught in a glance, the apartment itself strikes Tiel as a bit small for her, her two children and her fiancé. But she notes, "The only way to get a large apartment in Paris is to inherit it." The combined living and dining room is enlivened by a jumble of decorative glass objects, screens, shawls, a 1950s kidney-shaped table, a Liberty piano Tiel herself painted, and the first piece of furniture she ever bought—a Thonet settee, now placed alongside a richly encrusted mirrored-glass dining table. "I was told Sarah Bernhardt owned it, but who knows?" she shrugs, looking at the feverishly ornamented tabletop. About the assortment of exotic and idiosyncratic furnishings she has acquired over the years she says only, "I don't decorate. I just collect."

The highlight of the apartment is her creamy-white bedroom, "a cloud," she says, of silk taffeta and lace. The room needed a place to display Tiel's collection of rare perfume bottles as well as extra storage space, so interior designer Patrick Desrosiers created a wall cabinet and shelves surfaced with mirror. "I love anything that shines and is satiny or iridescent," says Tiel. "Living in Paris keeps me romantic—the city has made me love glamour."

This hardly sounds like the young American who came to Paris in 1964 and was immediately branded a "yea-



LEFT: In the dining area, Thonet chairs and a settee surround a mirrored glass table, which is topped by a Lalique vase and Depression-era glassware. "I have a complete set in every color," says Tiel, "so the table and the dishes are a riot of color." Lamé from her couture collections covers the pillows. Tiel painted the Liberty piano herself after one decorated by Jean Cocteau. ABOVE: Examples of old embroidery and lace are displayed in a kitchen corner. *Pâte de verre* lamp is by Müller Frères. BELOW: Covering the walls of the bath are sketches of Tiel's designs.

yea girl." It was the period of Pop art, the Beatles, discotheques and miniskirts. She and her business partner, Mia Fonssagrives—the daughter of Irving Penn and model Lisa Fonssagrives—set up shop and began turning out outré modish designs that immediately caught the attention of the French fashion press.

Today, the designer presents her collections during the twice-yearly fashion weeks in March and October that draw ready-to-wear buyers and fashion editors from around the world. But she invites only department store buyers to her showroom, set in the renovated stables that served Honoré de Balzac's printing operation in the nineteenth century. "The buyers are here for the runway shows, so I let them see what I am doing at the same time privately and informally," she remarks.

Though Vicky Tiel studied fashion design at the Parsons School of Design, Parsons's summer program in interior design proved to be the transforming influence in her life. "In two and a half months the director, Stanley Barrows, took us everywhere—to châteaus and museums," she recalls. "My shop is now two blocks from the spot where Barrows first let us off the bus to look around. When I sat at Café de Flore that summer I said to a friend, 'I'm never leaving this intersection.' I meant it."□







Alan Flusser Upstate

An Offbeat Cabin Designed with Humor in New York

TEXT BY STEVEN M. L. ARONSON
PHOTOGRAPHY BY BILLY CUNNINGHAM

"We wanted to turn the house into a more trail-like, woodsy place," says menswear designer Alan Flusser (above, wearing a suit of his own creation in his Manhattan shop) of his family's upstate New York split-log cabin. ABOVE RIGHT: The entrance hall sets the Western tone of the rooms with a porcelain boot vase and original 1940s wallpaper decorated with cowboy scenes. OPPOSITE: "The feeling throughout the house is fun, busy, personal and inviting," notes Flusser, who designed the shade for the living room standing lamp with silk tie fabric from one of his collections.

IF ONE FINDS IT hard to reconcile the droll bonhomie of Alan Flusser's house in the country with the classic finery he designs, Flusser will quickly remind one that he pioneered comedy in clothes. In the retail world, he says, he's known as much for his offbeat humor as for his understated elegance. "I've done things like neckties with boxers fighting over a woman on them, Tweety and Sylvester suspenders—Tom Wolfe and Bobby Short buy them—and cashmere pullovers with multicolored hearts all over them that Andy Warhol used to give as gifts."

Flusser is also known for having designed for Michael Douglas in *Wall Street* a wardrobe that befitted—indeed, bespoke—the corporate raider he played. The peaked-lapel suits with turned-back cuffs on the sleeves, not to mention the horizontally striped shirts, that Douglas wore with such chilling panache were much remarked. "Michael wanted his clothes to have a lot of personality, to transcend the normal confines," Flusser says, adding that when Terence Stamp, a costar of the film, who had already had his *Wall Street* wardrobe made on Savile Row, "saw how good our clothes looked on Michael, he asked us to make him several suits for the film as well."

What Alan Flusser is perhaps best known for, however, is introducing a new shape in business clothes. "My clothes have a fullness, they're very comfortable, and also very soft, almost weightless—it feels like you're wearing molded air. The man in the Flusser suit appears more graceful and elegant because his clothes move with him, not against him." The trick, Flusser allows, is in the jacket's specially designed egg-shaped armholes, which produce the slight fullness in the chest that in turn gives the suit its unique line and comfort.

These and other tricks of the trade have earned the forty-four-year-old Flusser a Coty Menswear Award, membership on the board of the Council of Fashion Designers of America and a special Cutty Sark



Menswear Award for his contribution to the literature of fashion (he is the author of two books, *Making the Man—The Insider's Guide to Buying and Wearing Men's Clothes* and *Clothes and the Man*). A dandy himself—"a member of the supersecret Order of American Dandies," his friend Tom Wolfe puckishly calls him—Flusser has twice been elected to the International Best-Dressed List. "There's a difference between dressing fashionably and dressing well," he maintains. "Fashions come and go, but cultivated style endures."

Flusser made the full-dress move into custom-tailoring in 1985, opening a three-room boutique—what he calls "an Old World specialty shop," stopping just short of spelling it, as Olde Worlders did, with multiple *e*'s and *p*'s—in the penthouse aerie of a midtown office building. From the walls of the shop, framed men's fashion magazines of the 1920s and 1930s gaze in stilted approval on refectory tables piled high with swatches of fabric and bolts of shirting, Art Nouveau brass racks on which paisley smoking jackets and silk dressing gowns hang, antique glass-and-mahogany display cases holding veritable acres of accoutrements, and all manner of mannequins sporting jackets and suits. (There's also a small semicircular black-lacquer bar—not for nothing has The Alan Flusser Shop been called a sartorial oasis.) Yet all this impeccable tailoring is not as expensive as you might think, which of course is the secret of Flusser's success. He recently opened a custom clothes shop on Wall Street (the corner of Trinity and Rector, to be exact), he's planning one for Washington, D.C., and in 1990 he will open a ready-to-wear shop in the new Bergdorf Goodman Men's Store.

For all this, Alan Flusser is living, dressing, decorating proof that high fashion and real life can be highly compatible. His country house is downright rustic; it's on the grounds of a thousand-acre riding club in upstate New York, just an hour and ten minutes from Manhattan. "You









LEFT: "The interiors of the house, especially the living room, are eclectic and a little bit crazy. We like to use pattern on pattern," explains Flusser. "My favorite possession is my boot lamp. It has four pictures of 'true' Western life in Texas." A 1930s Ringling Bros. and Barnum & Bailey poster hangs above a group of antique toys. TOP: "I made the lamp out of one of my wife's toys. It's amusing yet functional." It rests on a 19th-century English twig table. ABOVE: "Their eyes light up and stare at you when the fire is going," says Flusser of the owl andirons. "My children used to be scared of the crackling fire, so I told them that the noise was just the owls hooting."



"There's a difference between dressing fashionably and dressing well. Fashions come and go, but style endures."

ABOVE: The guest room is decorated with bamboo furniture and a 19th-century Havana iron-and-brass bed. "The room has a bit of a Victorian feel to it," says Flusser. OPPOSITE ABOVE: The split-log residence, which is on the grounds of a riding club, was hand-built in 1932 by a local architect. "We had a seventy-five-year-old Scotsman build our fence," explains Flusser. "The odd-shaped piece of wood at the end of the walkway represents the independent country spirit of the club." The side façade, with its porch, was originally the front of the house. OPPOSITE: Alan Flusser with his wife, Marilise, and daughters Morgan Skye, left, and Kaitlin Piper.

think you're four hours away, in the Adirondacks," he says. "That's the beauty of the place. You just calm out. There are the stables, tennis and paddle tennis courts, a main lodge—it's like a camp for adults."

Flusser's house—nine rooms on two levels, with a below-ground garage, situated on two densely wooded acres—was put up in the early 1930s by a local architect who literally built the place by hand. "It's a split-log cabin, basically, is what it is," says Flusser's wife, Marilise. "What it says to me is pioneers, back to basics, guts, Abraham Lincoln. Not to mention



ıy childhood." (When Marilise was rowing up, her father, who was resident of Manhattan's premier ho-el, the Carlyle, where the family ved during the week, kept a house the club for weekends.)

In the entrance hall we find a wel-r of 1940s wallpapers. "The linear im is a second wallpaper, another ne joining the vertical floral design, nd the border is a third," Flusser xplains. He designed the carpet in ıe hall himself and had it made in hina. "I love pattern on pattern," he ıys with ex cathedra propriety, be-ıg partial to patterned dress shirts with white collars and cuffs. When the Flussers bought the house, it was—shades of the former owners—formal Colonial American inside. There were even moldings. "The first thing we did was put big pieces of pine over them to give a rustic flavor—we wanted to give the place a younger, more trail-like look."

On the hall wall, a Santa Claus ceramic advertising display piece from the 1930s, burnished and lit (the bulbs are in the beard), shines out for all its might, and provides the Flussers with their undying theme.

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Wanda Ferragamo

The Design Matriarch's Villa on Capri

TEXT BY SUZANNE STEPHENS PHOTOGRAPHY BY MASSIMO LISTRI

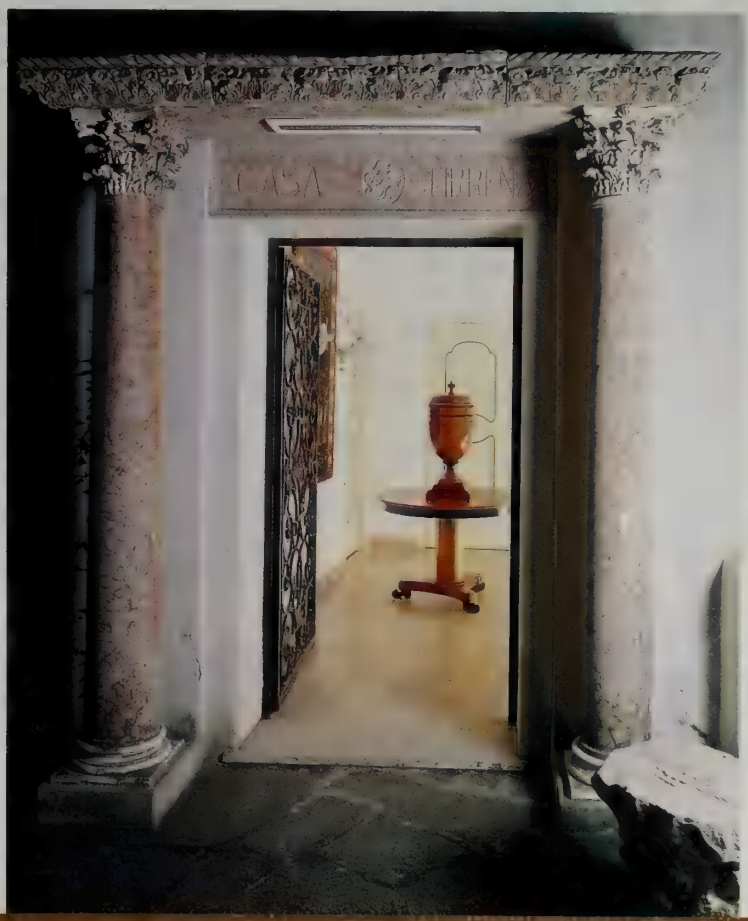
WANDA FERRAGAMO found her villa in Capri in response to her doctor's exhortation that she walk more. Mrs. Ferragamo, president of Salvatore Ferragamo, knew that Capri's hilly topography would encourage more strenuous exercise. Even so, Mrs. Ferragamo came close to passing up inspection of Casa Tirrena.

"When I saw the state of the untidy path leading up to the house, I almost decided not to look further," she recalls. "But once I arrived and went onto the terrace and saw the sun setting over the water, tears came to my eyes." Because the eighty-year-old house is embedded in a chiseled promontory, not only are the views overlooking the azure seas of the west coast of Capri splendid, but the possibilities for hikes are endless.

When Mrs. Ferragamo roams the flower-bordered hills, she knows what sort of shoe to wear—the kind her husband, Salvatore Ferragamo, began producing over sixty years ago. The construction and design of Ferragamo shoes were intended to make them comfortable and durable as well as stylish. Indeed, these shoes have taken Wanda Ferragamo up a steep path, metaphorically and literally, since her husband died in 1960.

Up until then, she had spent most of her time raising the next Ferragamo generation. The eldest child, Fiamma, had just begun working with her father in his office. "When





"There is beauty and peace everywhere," says Wanda Ferragamo of Casa Tirrena in Capri. OPPOSITE: A gnarled pine at the edge of the terrace frames the view. INSET: The model wears a brocade evening jacket and silk pants from Ferragamo's fall/winter collection. ABOVE RIGHT: The house has native stone terracing; its arched foundation is echoed in the stucco above. RIGHT: The formal entrance features Roman Corinthian capitals and an architrave supported on Veronese marble columns. A Biedermeier-style table and urn stand inside.

"My children and grandchildren often come to visit in Capri," says Mrs. Ferragamo, "and I especially like to go in the spring." ABOVE: In the living room, the groin-vaulted ceiling is accented with grisaille-painted trompe-l'oeil reliefs of classically inspired allegories. Paintings are by Neapolitan artist Vincenzo Irolli.

Salvatore passed away I was not at all prepared to run the business, and Fiamma was still so young, but I already knew a lot," Wanda Ferragamo recalls. "Salvatore used to tell me everything. In fact, his stories about the business definitely made all the children enthusiastic about joining the firm." Her daughter Giovanna, now in charge of women's ready-to-wear clothing, confirms this observation. "I knew I wanted to go into the business at fifteen."

Salvatore Ferragamo was born in Bonito in southern Italy, but left in 1914 to join his brothers in Santa Barbara, California, where they had set up a shoe repair business. Soon Salvatore was making custom shoes for films and then for film stars. In 1927 he decided to produce his own designs in Italy, where a craft tradition was still intact. On a visit to his



VITTORIANO RASTELLI

ABOVE: "We all work as a team," says Giovanna Ferragamo, standing next to her mother, Wanda, at Ferragamo's headquarters in Florence. Giovanna, who heads women's ready-to-wear, has on a jacket from this year's spring collection. Wanda is in a classic Ferragamo suit. "We research the fabric first, then we decide on the silhouette, proportion and colors of the outfit."

hometown in 1940, Salvatore persuaded a doctor to let him marry his eighteen-year-old daughter, Wanda.

Now Wanda Ferragamo occupies the highest position in a family-run empire that is no longer exclusively concerned with the well-shod foot. Fiamma is in charge of women's handbags and shoes; Giovanna, women's clothes; Fulvia, scarves and costume jewelry. Men's shoes and ready-to-wear clothing in Europe and the Orient are guided by Leonardo, while the eldest son, Ferruccio, acts as the chief administrator of the company, and the youngest son, Massimo, leads the United States operations.

The close-knit organization benefits from the bonds of kinship, according to Giovanna. "We exchange news on what's happening and make suggestions about each other's projects," she says. Wanda Ferragamo thinks more costume jewelry should be added to the line. "It would be perfect for the lady who travels but hesitates to bring the real thing."

Mrs. Ferragamo's own travels during late spring and summer take her to Capri, the island where the Roman emperors Augustus and Tiberius also kept villas. At Casa Tirrena expansive terraces, white stucco and rock walls abound. Mrs. Ferragamo defers to the primacy of the view and the house's subservience to nature by keeping the interior furnishings traditionally simple. The character and history of the idyllic Italian setting is nevertheless reinforced by the inclusion of fragments of classical architecture and ornament such as columns and statuary that accentuate the groin-vaulted central rooms and terraces.

Associations with the past are even more pervasive back in Florence, where Mrs. Ferragamo lives in a large fifteenth-century villa in Fiesole. Its white stucco walls and red-tiled roof are typical of those rustic retreats that the first families of Florence built to escape to by carriage. Now the house is only a twenty-minute drive from the bustling, narrow streets of Florence. There on Via Tornabuoni, the Ferragamo headquarters occupies the piano nobile of the Palazzo Feroni Spini. The architecture of the palace, originally constructed in the thirteenth century, is enhanced by a rich array of Renaissance furniture, sixteenth- and seventeenth-century tapestries, and religious paintings.



"When you walk around Capri, it smells of perfume," says Wanda Ferragamo. ABOVE AND FOLLOWING PAGES: The terraces of the house, near the crest of Punta Cannone, offer a view of Capri's steep cliffs and the sea dotted with craggy rocks.

Despite the fact that Milan is considered the center of Italian business, fashion and publishing, the Ferragamo family has decided to stay in Florence, where Salvatore Ferragamo had set up shop upon returning from America. His shoe business was to become as wildly successful as it was labor-intensive. Even as late as 1950, so Salvatore Ferragamo wrote in his autobiography, *Shoemaker of Dreams*, he employed seven hundred men and women in Italy to turn out three hundred and fifty pairs of shoes a day by hand. Needless to say, the Ferragamo name had become well known for its quality. Its reputation was maintained when the company finally began to use machines, but building the empire was yet to come. That is where Wanda Ferragamo and the next generation of Ferragamos were to make major strides. □



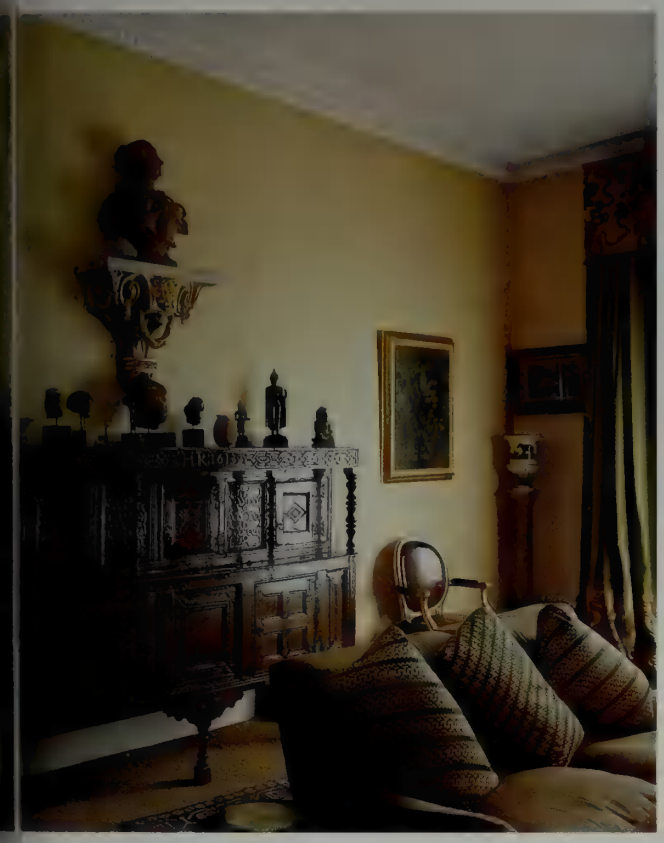




The Reign of Hardy Amies

The Queen's Couturier in London and Gloucestershire

TEXT BY ELIZABETH LAMBERT
PHOTOGRAPHY BY DERRY MOORE



"BY APPOINTMENT TO Her Majesty the Queen, Dressmakers." Hardy Amies is one of the queen's three couturiers, a much-loved and well-respected senior figure of British fashion. He's known for his charm and wit as well as for his coats and suits and his extravagant evening dresses.

The couturier, who is eighty years old and in his fifty-fifth year in the fashion business, has been designing for the queen since 1950. As Princess Elizabeth, she was planning a tour to Canada and had admired the clothes of a lady-in-waiting who was dressed in his designs. Since then he has regularly created clothes for royal tours and special occasions such as Jubilee Day in 1977.

The queen accepts or rejects suggestions. He brings choices from his collection to Buckingham Palace and sketches of what he proposes for her, along with bolts of fabrics. The queen chooses the clothes that suit her and her work, and then he returns with a fitter and a vendeuse

"Style is so much more satisfactory than chic," says royal couturier Hardy Amies (opposite, seated in his 18th-century Savile Row showroom), who has been designing for the queen since 1950. The model is wearing one of his signature tailored coats.

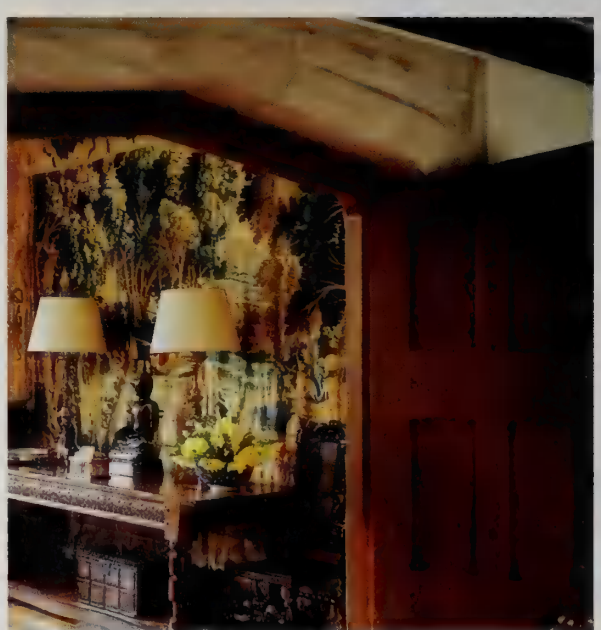
LEFT: The designer's collection of English oak furniture includes the carved 1613 buffet in his Kensington living room. The painting is by P. Tchelitchev. BELOW: "I decorated my London place as a bit of country in town, because grandeur is no longer appropriate today. Quality and grandeur are not the same."





"Quality always is a good investment. For clothes and for houses." ABOVE: "My house in Langford, a small Cotswold village, was originally a schoolhouse. Although it was built in 1840, the style would have been the same in the 17th century."

RIGHT: "I bought the barn just down the road and turned it into guest quarters. I also use it for parties when we play tennis. The log fire is very welcoming in the wintertime." BELOW: "Although I added on, I made sure the craftsmen kept to the local Cotswold style." A Flemish tapestry enlivens the sitting room.







for fittings at the palace. He feels she can wear any color.

There is much grandeur in the elegant eighteenth-century house on London's Savile Row that has served as showroom, offices and boutique for Hardy Amies Ltd. since 1945, but he keeps all that firmly in perspective and feels too much fuss is made about designers today. He would have as his motto, "More than trade, less than art," and would even call himself "a tradesman to Buckingham Palace." He describes the clothes that bear his famous label simply as "things of beauty and of use." "That sense of use is important," he says. "We all need clothes that help us in our work, clothes for what the queen once described to me as 'going about my business.' I know that if she notes a dress is 'good for investitures,' she's likely to order it.

"Clothes should be used, not worn. They should be part of what you do every day, not something put on to show off. And I feel the same is true for my own rooms.

"I remember a beautiful apartment that Bill Blass had in New York," he continues, "with banquettes all around the living room. It was marvelous for cocktail parties because, thank God, you could sit down. But I couldn't do that. I've got this Englishness, this feeling that a room must be centered around a fireplace. For chatting with friends it's wonderful. For cocktail parties it's terrible, but that doesn't matter to me. These are the rooms I use."

In London he lives in leafy Kensington. In New York his apartment is so completely anglicized that he calls it his Chatsworth Den; he uses it to entertain, and it's his way of competing with the French and Italian designers who take rooms at the Carlyle.

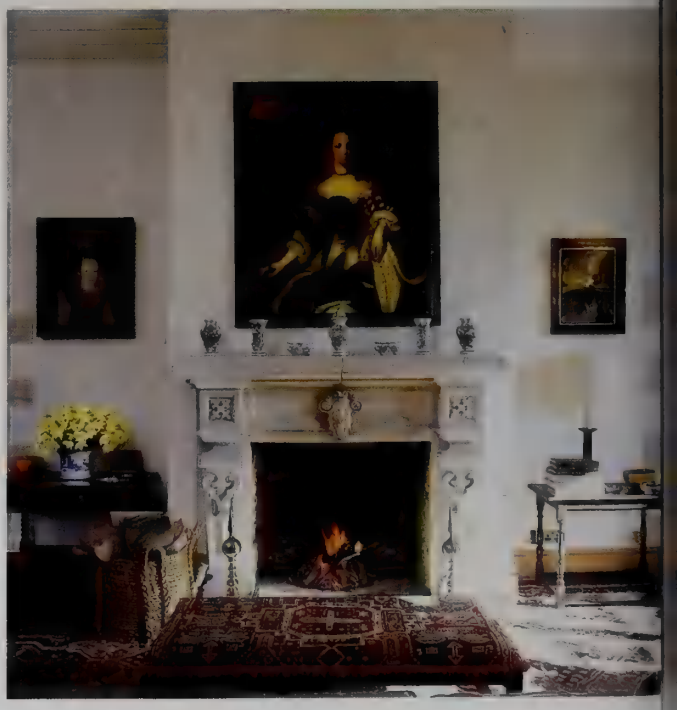
But the place where his heart is really anchored is an old schoolhouse in a tiny and tranquil Cotswold village. He can travel from his own front door in New York to his own front door in Gloucestershire in six hours. He flies the Concorde, his chauffeur meets him at Heathrow, and after a gentle drive through the English countryside, he's home. The gardener will have lit the fire and the housekeeper will have done the flowers and put something in the oven. He need only pour himself a drink and settle into his favorite chair.

He hadn't meant to buy a house in the country since, as he explained to his sister, who lives in the same village, he wanted a small house with large rooms and there was no such thing available. "Well," she advised, "you better have the old school then."

The style is dateless Cotswold vernacular, with stone walls and windows. It was built in 1840, but it could have been 1640, and that suits him and his collection of early English oak furniture very well. The seventeenth century is his period. "So much better than the eighteenth century," he says. "So robust and honest. But it took me some time to get round to it. John Fowler had made Regency



ABOVE: Sunlight streams into the sitting room, which was the original schoolroom. "I had the craftsmen make bookcases scaled to the proportions of Pepys's bookcases in Cambridge."



"I can look at a piece of fabric and see not only the finished dress, but the woman wearing it and what room she is likely to be in." ABOVE: "I'm very English in that I feel a room must be centered around a fireplace. I also feel that a room has no style without old furniture." In the sitting room, Jacob Huysmans's portrait of Queen Catherine of Braganza, who was the wife of Charles II, hangs above a 16th-century-style stone fireplace.



"If I had not been a dress or menswear designer, I might have been an interior decorator." ABOVE: A French 17th-century armchair is covered with needlepoint worked by the couturier.

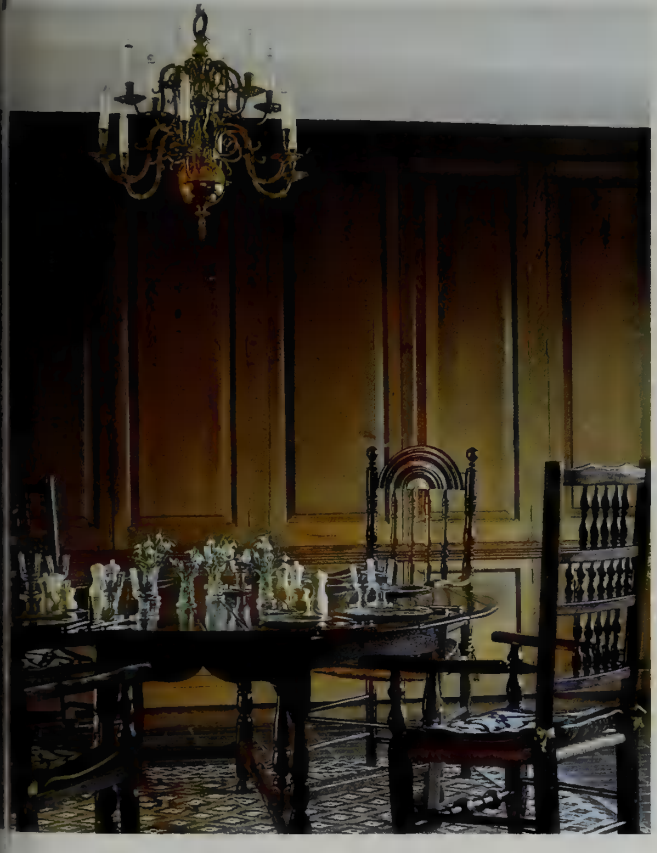
furniture popular in the thirties. So I had Regency furniture, then I Frenchified my next house, and then I went on to the brutal stuff—steel and iron and glass. John Fowler never liked what he called 'brown furniture,' and that included oak. I can still hear him describing someone as 'very nice, my dear, but no taste. Too much oak.'

"Well, I like oak," says Hardy Amies. "I love the color. It's not brown at all, but a mixture of black, olive green and honey—and I love the thought that it has been in use for over three hundred years. It's those years that fascinate me. My interest in oak grew parallel to my interest in European history and the Stuarts in England.

"Now others are onto oak, and that is part of the way they are living. If you have a mahogany table you need a butler; with an oak table you run into the kitchen and serve yourself. You eat whole-meal bread at an oak table, white bread at mahogany—and I'm not interested in any household that has white bread.

"Health is the basis of style today," he observes. "And athleticism. They have influenced the cut of men's suits and the squared shoulders for women that have been the mark of the eighties. Shoulder pads are likely to stay. It's too useful a trick. You can make a woman look athletic without looking like a lady weight lifter."

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'The 17th century is my period." ABOVE LEFT: The dining room in the old school features an oak gateleg table, which dates from circa 1700, that is partnered with English spindle-back chairs with rush seats. The oak paneling is 18th century. ABOVE RIGHT: An English chest of drawers and a northern German draw-top table, used as a desk in the master bedroom, are both oak pieces from the 17th century. The portrait, right, is of William III.

Classic David Hayes

Refined Details Distinguish His Los Angeles House



JOHN BAER HOUGH



INTERIOR DESIGN BY THOMAS A. BUCKLEY, ASID
TEXT BY JOAN CHATFIELD TAYLOR
PHOTOGRAPHY BY MARY E. NICHOLS



THE SILVER picture frames on Los Angeles fashion designer David Hayes's grand piano attest to his star-studded clientele. "You can tell my husband likes the suit," Nancy Reagan wrote on an informal picture of herself and the former president in the Oval Office. Hayes's classic suits were a constantly photographed mainstay of Mrs. Reagan's White House wardrobe.

"Even I think I look pretty good—it's the dress," wrote another favorite client and friend, Audrey Hepburn. Sharing space on the piano are other photographs of Hayes clients, including such notables

"I want a woman to walk into a room and have people say, 'God, she looks great!' not 'Who is she wearing?' " says fashion designer David Hayes (left). "I design for the woman who is sure of herself and has found what she wants to be." The model is wearing palazzo pants and a jacket from Hayes's fall collection. ABOVE: The entrance hall of his Los Angeles house features an Italian side table from Gene Tyson Antiques. Atop it are a 19th-century Chinese porcelain pillow and late-18th-century Chinese lacquer gourd boxes. Stark carpet







ABOVE: An 18th-century English mahogany bureau-cabinet in the living room holds a small painting by costume and fashion designer Orry-Kelly, as well as books and bibelots. The mahogany stool is mid-Georgian; painted and gilded Louis XV fauteuils are covered in tiger velvet from Brunschwig & Fils.

"Since I moved into this house, my clothes are getting younger," says Hayes. "It's funny how a house can do that to you." PRECEDING PAGES: *A Lady in White*, 1776, by Lié-Louis Perin-Salbreux is mounted over the living room sofa. Above the fireplace, a Directoire mantel clock and Louis XVI cachepots. Scalamandré striped silk; Stark savonnerie.

as Joan Rivers, Alice Faye, Capucine, Morgan Fairchild, Linda Evans, Sally Struthers and Zsa Zsa Gabor.

It's an impressive list for a designer who had trouble deciding whether to go into show business or fashion. Hayes, a native of St. Louis, moved to Paris in 1965, where his first job was singing in the chorus at the Lido. When he wasn't onstage, he was sketching the backstage scene, particularly the lavish costumes. His drawings caught the eye of one of the dancers, who introduced him to couturier Jean Dessès. Soon after, he went to work for Dessès, "picking up pins and rolling up fabric" and learning the fashion trade in the process.

Looking back on those youthful year in Europe, Hayes has one regret. "I'm sorry that I never saw Coco Chanel, who was still alive then, because she's my fashion idol. I did get to see her apartmen a few years ago, after her death, and said to myself then that someday I would have a coromandel screen."

When he left France to return to the United States, he still had not made a definite choice between fashion and the stage. After a few years of performing and parking cars and selling sketches and doing other odd jobs in New York and Las Vegas, he settled on both Los Angeles and fashion. His first real fashion job in the United States was with the Los Angeles firm of de Graff, where he spent eight years as a designer.

"I learned a realistic approach to clothes when I was there," he recalls. After he left de Graff eleven years ago to start his own business, that realistic approach continued to be his stock-in-trade. He skips extremes in both style and price, endearing himself to retail stores and to women all over the country who are looking for well-made, classic clothes.

In a business with more than its share of pretense and self-importance, Hayes has retained a thoroughly down-to-earth, modest manner. Unless he's seeing retail store buyers, his preferred personal fashion message consists of jeans and scuffed cowboy boots. His office in downtown Los Angeles is equally low-key, with a décor consisting of a few dozen bolts of wools and silks leaning against the wall.

Besides building up his fashion business, Hayes has taken advantage of Los Angeles's exploding real estate market. His first four houses were "fixer-uppers," each a little bigger and better than the last, and Hayes did most of the fixing up himself. His fifth and present house is a different story. Its location, in a canyon in Beverly Hills, could hardly be improved upon. Although the house is only five years old, its Mediterranean architecture and abundant planting give it the feeling of a building that has been around for a long time.

When Hayes bought the house, the interior was theatrically stark. He began decorating it himself, planning a calm scheme of beiges and whites. Then, he

Many of his designs are frank tributes to Chanel. At home, his homage takes the form of two large coromandel screens.

says, "I made my first mistake, so I said to myself, 'This time I need a decorator.' "

He chose Tom Buckley, who convinced him to replace the cool beige-and-white scheme with bold textures, colors and patterns. The dining room, for instance, is yellow, a color that Hayes has featured in each of his houses; now, however, the color is set off with wide painted bands of Venetian red and bronze, with baseboards in deep green *faux-marbre*. The effect is further enriched by Hayes's collections of Buddhas and blue-and-white porcelain.

The rich detail and personal character of his house derive from the eclectic array of objects Hayes and Buckley have dispersed throughout the rooms. Beloved acquisitions include several landscapes by costume and fashion designer Orry-Kelly, drawings by Edouard Vuillard and a brilliant flower painting given to Hayes by the late Edith Mayer Goetz.

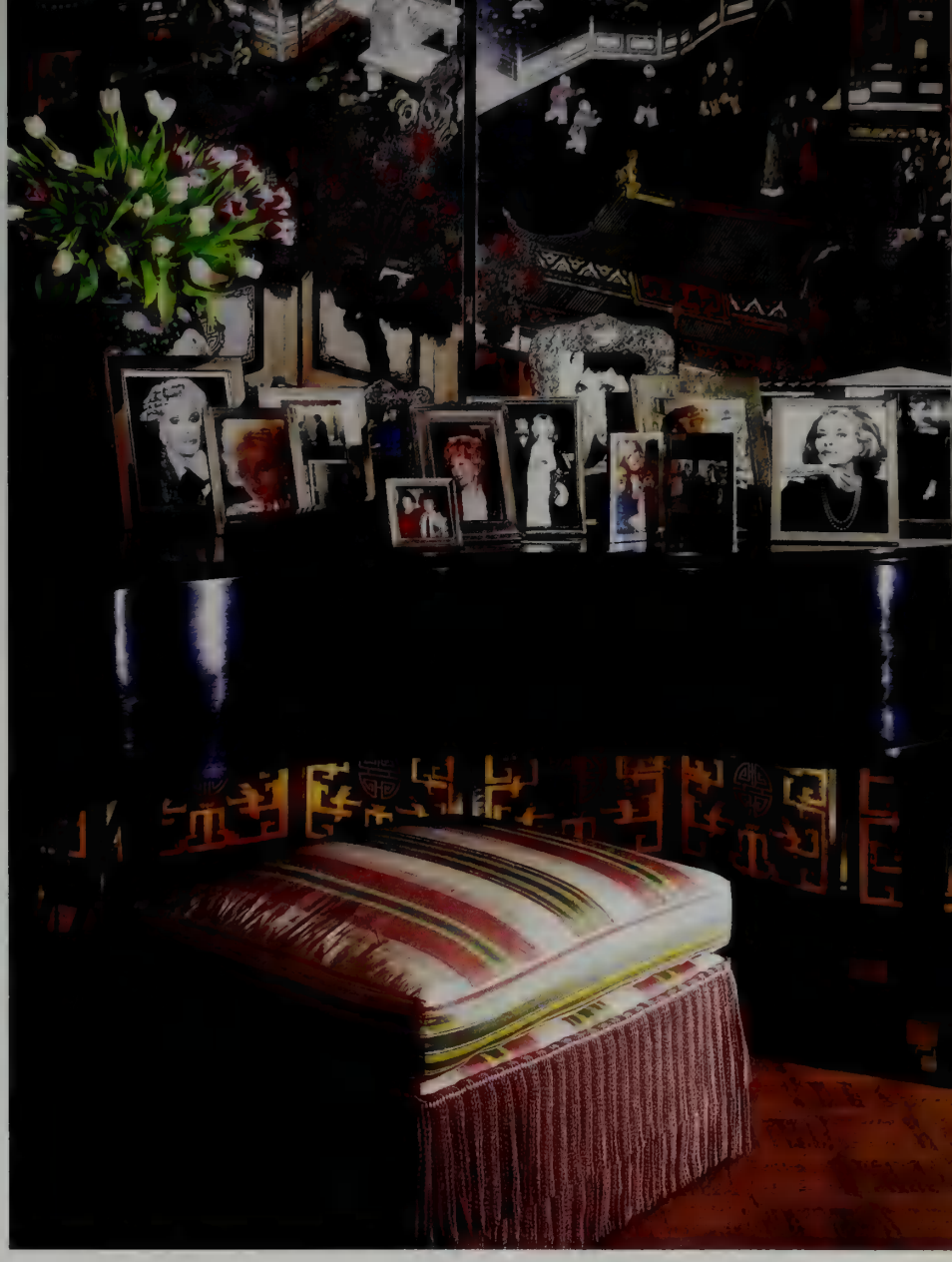
"If I love something, I get it—I don't think about things like resale value," says Hayes, who describes himself as an acquirer rather than a serious collector.

In his fashion collection, many of his best-selling designs are frank tributes to Chanel. At home, his homage takes the form of two large coromandel screens, just as he promised himself when he visited Chanel's apartment in Paris.

The general effect that Buckley and Hayes have achieved is casual glamour. The grandeur comes from the big, high-ceilinged living room, connected seamlessly with the garden room and the dining room. Even though the house is a compact three bedrooms, the scale of these central spaces makes them seem worthy of a sprawling mansion.

For all the imposing scale and complexity of detail, the furniture is arranged informally, as if the overstuffed chairs and sofas had just been pulled up for a lively conversation between friends. The piano is not just for show or for silver picture frames; Hayes is studying piano, and he likes to hire a pianist when he invites groups of friends for dinner.

Outside, the landscaping is so lush that one is hardly conscious of being in a city. "I could have a sweeping view of Century City if I cut those trees back a little," says Hayes, "but I like them just the way they are, and I like feeling as though I'm in an Italian garden." Looking happily around him, Hayes says, "Thank God for women and clothes!" □



"I started life as a chorus boy," Hayes says. "I'm still studying piano, and I want to really play." The 1930 black-lacquer grand piano in the living room holds framed photographs of the designer's clients and friends. Behind it is a mid-18th-century coromandel screen. Famille noire jar is 18th century.





I'm doing what I really want to do: making women look pretty, and enjoying good friends nd good food," says the designer. "I like to have six or eight people to dinner and talk about shion and movies and plays and have fun." OPPOSITE: Italian carved and painted chairs rround the mahogany dining table, which has as a centerpiece a group of 18th-cen- ry Chinese porcelain figures. The standing carved wood figure is Guanyin, 19th ntury; carpet is late-19th-century Chinese. The crystal chandelier is 18th-century French. ABOVE: In the master bedroom, a contemporary four-poster is draped with Thai silk. The eight-panel coromandel screen is 19th-century Chinese; walnut corner chair is 18th-century Swedish. Hansen lamps; Stark carpet. BELOW: Hayes's "French-Italian-style villa" stands beyond a wide courtyard.





Patrick Kelly

Exuberant Style Animates the American Designer's Paris Atelier

TEXT BY MICHAEL GROSS
PHOTOGRAPHY BY SIMON BROWN



'M NOT A CLOWN, but I am a comeian," Patrick Kelly says. "I like makng people laugh." He calls himself the black male Lucille Ball." And ashion loves its Lucy.

Kelly is the most uncommon courier in Paris. With his bushy beard, rightly colored "Paris" cap, bagy overalls and a chestful of flashy adges, he is like a *sorbets assortis* beween the serious French fare dished up by his fellows. But make no mistake: Though he was born and raised in Mississippi and got his fashion sense from a grandmother who was a maid for a stylish white family up on the hill, Patrick Kelly is a full-fledged member of the French fashion world who worships Saint Laurent and Madame Grès and dreams of a line called Schiaparelli by Kelly.

Don't laugh. His dreams have already come true. A year ago Kelly became a member of the Chambre Syndicale du Prêt-à-Porter, the elite Paris fashion designers' association. After years of selling his designs hither and yon, he now shows "officially" in the tents the Chambre erects biannually in a courtyard of the Louvre. Though his clothes are often comic (for this fall's collection, he showed minimal Moulin Rouge evening wear, Eiffel Tower- and lip-shaped hats, and Lesage postcard-embroidered dresses), he is taken quite seriously by a French establishment that wants to attract more attention. Once a fashion sideshow, Kelly now

OPPOSITE BELOW: "There's a lot of energy here," says Patrick Kelly of his atelier in the Marais quarter of Paris. The model wears a wool suit from his fall/winter collection, a whimsical tribute to Little Red Riding Hood. OPPOSITE: The main space of the atelier. BELOW: A bust of Josephine Baker from Kelly's collection of black memorabilia is set atop a Bugatti stand. At top left is a work by Harvey Boyd; at top right, a Paul Colin lithograph. Below, cashmere-and-silk collages.



has backing from the Warnaco conglomerate, growing commercial success and an image as a designer women can count on for super-feminine, smiling styles that resemble an Ungaro hitting a whoopee cushion.

Kelly's latest atelier is his third in Paris—his fourth hometown. He was born in Vicksburg, Mississippi, in a year he won't reveal (agelessness enhances his performance as a Peter Pan with pins in his teeth). He studied the fashion magazines his grandmother brought home, wondering why there were no black models and "Why was Irving Penn's name where it was?" And, noting that "all the magazines talked about Paris," he decided to go there eventually. "I figured New York must not be all it was cracked up to be."

After a brief stint at Jackson State University, where he made dresses in his dorm room, Kelly headed for Atlanta. There, he opened a recycled-clothes counter in a beauty salon and designed windows in an Yves Saint Laurent boutique—gratis. (Years later, Pierre Bergé, Saint Laurent's partner, returned the favor when he—along with Sonia Rykiel—sponsored Kelly at the Chambre Syndicale.)

At the urging of Rosemary Mc-

A portrait of Patrick Kelly's mother is framed by a heart made of buttons. The fall-front desk dates from the 1930s; Kelly collected the fans all over the world.



Grotha, Iman and Pat Cleveland, all models he'd met in Atlanta, Kelly went to New York. He studied at Parsons for a while, then tried to get a job. But the only job he could get was making dresses for models. Finally, someone—a never-contradicted story was that it was Cleveland—gave Kelly an airplane ticket, and within days he was taken under the wing of a deejay from the Paris disco Le Sept, and began designing costumes for shows at another club, Le Palace.

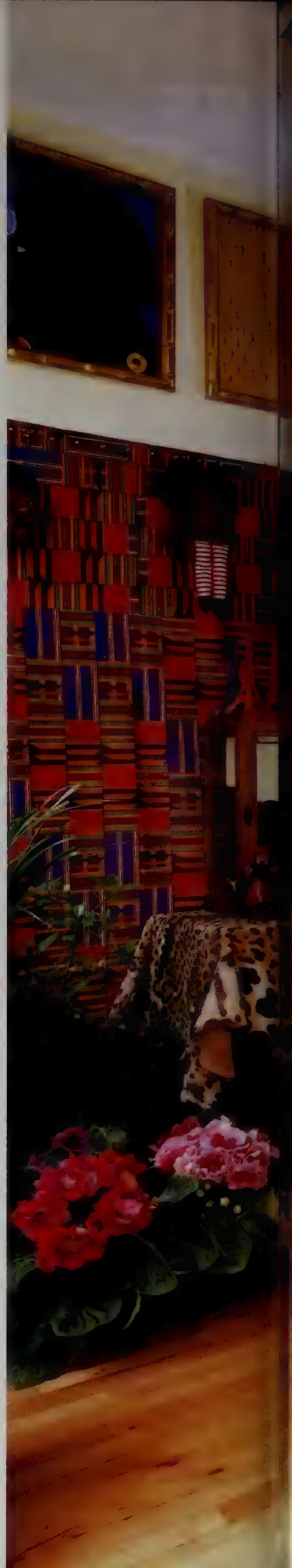
Kelly lived and worked in a hotel room, then in an apartment on the rue des Saints-Pères and later in a four-room flat that a Paris boutique loaned him on the rue du Mail. He passed through jobs at a couture house and with several Italian fashion firms before meeting Björn Amelan, who had been a waiter at Café de Flore and later a respected photographer's agent. In 1984 they became business partners.

Beginning with dresses he sold on the street, made of tube-shaped fabric that he'd found at an Arab flea market, Kelly made quite a mark on fashion. It started with his models. First he made dresses for them, then he traded his designs for free work in his fashion shows. Today, models

In a dining area, an array of 1950s black memorabilia lines the partition. The Josephine Baker portraits are by Nikos. "I'd drive a decorator crazy," muses Kelly.







ABOVE: A profusion of *Mona Lisa* postcards covers the wall above the designer's worktable. RIGHT: Elsewhere in the office are a pair of Kelly's flea market discoveries: a Louis Vuitton trunk and an antique gilt mirror. Along the wall at left are a Guinean textile, African masks, and dolls from his 6,000-piece collection.

still stay in his first Paris apartment.

Eventually Kelly had to vacate the rue du Mail studio. He was told that a photographer he'd met through Paloma Picasso had a magic touch with real estate and could conjure up a new home within twenty-four hours. When she called the next day to say she'd found a ground-floor with a garden, just up the street from Azzedine Alaïa's house in the newly chichi Marais, Kelly recalls that he responded, "Are you kidding? You can't find a match in the Marais."

What the photographer had found was the ground floor of an *hôtel particulier* set back off a cobblestoned court. Kelly's golliwog logo on the outer doorway tells visitors they've arrived. It is not the avenue Montaigne. Kelly's office, though it opens onto a flower-filled garden, is small, and the public rooms double as a working showroom during fashion week. The garden is what convinced the designer to rent the atelier in the beginning. "I thought the space was small," he says. "Then I saw the garden. I said, 'I can raise vegetables.' They said, 'Not in Paris, honey.' "

So Kelly raised energy instead. His atelier and a small adjacent boutique are jammed with clashing stuff. The collection grows continually. Consider this partial inventory: seventeen years of bound *Vogue* volumes; numerous portraits of and by Kelly, and paintings and drawings by such friends as Keith Haring, Harvey Boyd and Billy Boy; sketches by Yves Saint Laurent; a postcard collection of the *Mona Lisa* (with a fly on


BAGGAGE ROOM



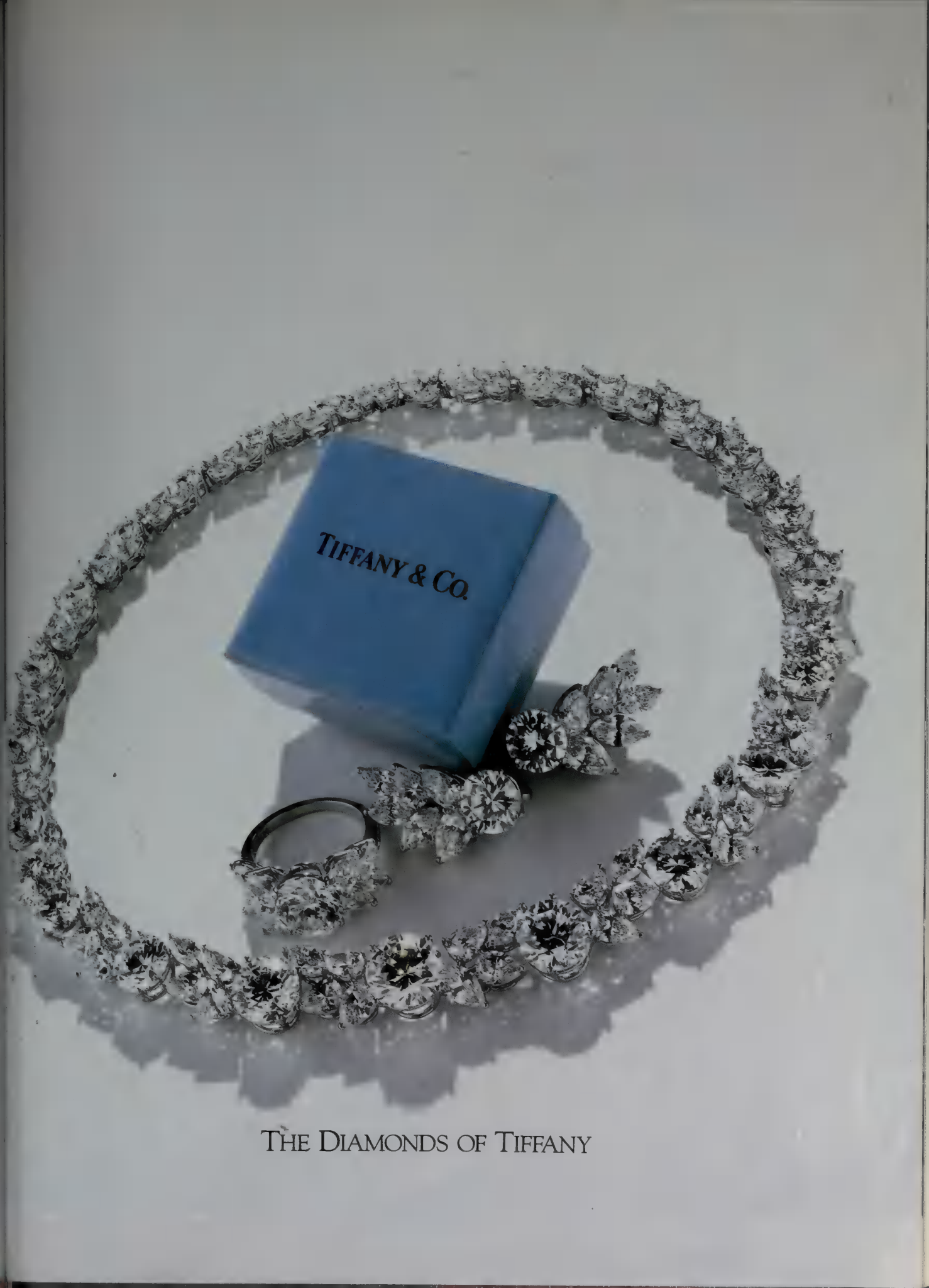
The atelier, which occupies the ground floor of an early-17th-century *hôtel particulier*, opens onto a flower-filled garden—a feature that convinced Patrick Kelly to take the space in the beginning. During fashion week it doubles as a showroom, and a tent is raised above the garden and a carpet laid over the lawn.

her nose, with her tongue out, with a Mao face, wearing a beret); and, according to Kelly, "the occasional package of grits."

Amelan jokes that there are also "two or three pieces of marble, in case a chic fashion editor drops by." There aren't. But there is a museum-quality collection of black memorabilia. Every corner of Patrick Kelly's atelier is filled with Josephine Baker busts, costumes and portraits, reflecting his fascination with that previous black American in Paris. There are also hundreds of Aunt Jemima dolls (many made by his mother); dozens more black dolls, including rag dolls, and attic "chilluns" sewn from quilt fabric; a watermelon lamp; slave, black baby and "native" postcards; African sculptures; black robots; pages from black fashion magazines; and in the bath, advertising signs for Two Coons Axle Grease, Pickaninny Freeze, and Sambo Chocolate Malted Milk.

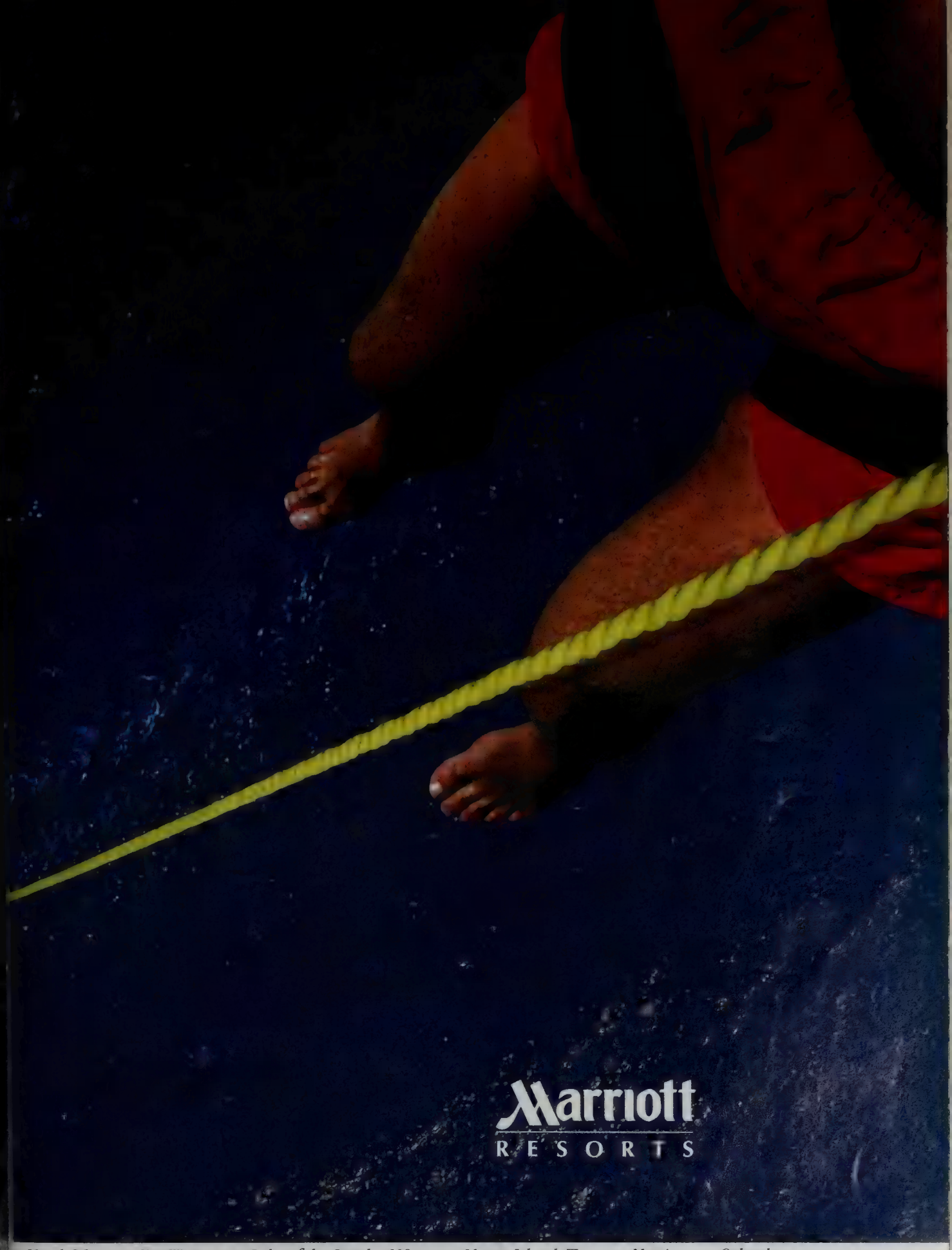
Some have objected to this collection. To them Kelly says, "If you don't know where you've been, you can't go too far. One very intelligent woman said she didn't like the Aunt Jemimas because they reminded her of maids. I said, 'My grandmother was a maid, honey.' My memorabilia means a lot to me."

But during show week, the memorabilia is the backdrop to busy commerce, when Kelly is pulled away by one of the many buyers, friends, customers, admirers and total strangers who respond to his charms. "This place is like me," he says. "Your pretensions dissolve when you walk through that door. There's somebody getting a massage over here. Bette Davis having a fitting there. Iman wiggling in the corner." A pause. "We should really sell hot dogs." □



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Tailored Glamour and a Touch of Disciplined Nonsense Fill the Designer's House

continued from page 142

ing it look as though you haven't given it too much thought. Pillows should look as though they just landed on a chair, maybe stacked, but never set at an angle, never contrived. Placing lamps, a small mirror, bunching up the hem of an antique velvet table cover—those are all jobs to be done on-site. Then you stand back and see if it's right. And you must always be ready to do something different," she adds.

"I often change my mind about what a dress should be at the second fitting," she says. "A lace skirt suddenly looks too full, so I have to cut it up into a small neat top and slim skirt. That sort of thing costs me a fortune, but it's worth it to get something absolutely right.

"Women and rooms come in surprising shapes. The more of a challenge the better. A low-ceilinged box of a room is a challenge. It seems to me I've got hundreds of those at home. I could have done one of two things to give them height and space: Make them light and airy, like a studio space, or make them dark and murky. Those are my colors—navy, burgundy and, in particular, dark green, because there was none where I grew up in Australia. There was eucalyptus—the gray green I use now as verdigris—but rich dark green, no. I always thought dark green must be the color of England, and when I got here I found it was, but all of it was outside. So I moved it in."

Color also matters for food. Anouska Hempel has invented a navy blue dessert of blueberries in a sauce of morello cherries, and she sprinkles silver or gold leaf atop layers of fine pastry and fruit. She also eats gold leaf on its own—"an antidepressant," she says, "and very good for keeping the mineral balance right. The Egyptians ate it all the time."

Her kind of perfectionism does not stop with what is visible. The inside of her closets are as beautiful as the rest of the room, with shoe boxes and hatboxes covered in navy, burgundy or dark green silk and trimmed with bows. Her dresses are so perfectly finished on the inside that they could almost be worn inside out.

Anouska Hempel insists on getting things right in the first place, and then insists on looking after them properly. She likes marble floors polished almost daily and clothes hung with tissue paper in the sleeves to keep them, she says, "looking like a million dollars, since these days that's probably what you paid for them in the first place."

Big dreams are her business. She works only with the best talent, be it a tailor or an upholsterer, and she has an army of people who might work one day at Blakes, her hotel in South Kensington (see *Architectural Digest*, April 1988), another day at her couture shop, another at the house, another decorating for a gala she has designed at Covent Garden.

She calls herself an engineer, a builder and an architect. Structure comes first, whether that means moving the doors to change the shape of a room or boning a dress to change the shape of a woman.

"I only work with people who really care," she says, "then I make it my job to get the best out of them, to bring them on, help them develop skills they didn't know they had. If they try to tell me something can't be done, I tell them I don't want their opinion, it's the quality of their work I'm mad about. It's the challenge of achieving the impossible."□



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An Informal Attitude in Beverly Hills
continued from page 151

and freeway designs—in his ready-to-wear collection.

In the master bedroom, for example, Mackie filled a space behind the bed with wooden banana trees that he found in Bali and with Oaxacan "fantasy animals." A Northwest Coast Indian mask commands the entrance hall; other smaller masks, Balinese, Mexican and African, are displayed throughout the house.

The designer has stuck to his resolve to keep his house a refuge despite a bruising schedule and a compulsive commitment to work. His ready-to-wear line is ever-expanding and now includes furs, belts, lingerie, bridal wear, eyeglasses and swimwear. Running these endeavors requires that he spend a good part of every year in New York, where the business is headquartered and where he keeps an East Side apartment. Work fuels Mackie; he needs it and loves it, and he craves challenge—his move into ready-to-wear was the result, he says, of "a mid-life crisis: When you're in your twenties and thirties you think you have all the time in the world," he says quietly. "Then you realize

There is nothing inside that smacks of show business.

you'd better start doing your work because you may never get to it."

The designer's sense of urgency about his work seems to make his hillside residence that much sweeter to him. He entertains, but only occasionally ("I'm terrible"); mostly he makes himself comfortable. "I cook and spend time in the kitchen, I sit and read the paper on Sunday morning," he says. "I love spending a weekend there—it's restful and easy, just a nice place to be." A nice place, and if there isn't a speck of glamour or glitz, it's because Mackie knows home isn't where the glitter is. □

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Quiet Style for His Milan Apartment

continued from page 167

The real work, and the most demanding part, is what precedes it: a month of relentless activity, with twelve- and even fourteen-hour days, seven days a week. First I 'write' my collection—I explain it with words before giving it shape in my mind. Next I choose the three or four hundred fabrics I will use, from among the four thousand my experts bring me. After that comes a study of the color schemes and combinations, as well as marketing problems, costs and so forth."

Such a total immersion in fashion must certainly condition one's lifestyle. "Naturally," Soprani acknowledges, "my work influences my way of living. It is extremely difficult to say where one thing ends and another starts. But the real effect of my work is that it takes up all my time, although I do find some room for entertainment. I see movies, I go to the theater, and I also keep up with music—mostly South American folkloric music, my favorite. And opera, for which I'm discovering a renewed interest. I think that by age twelve I had seen every opera ever put on in my hometown, and only recently have I fallen in love with it again."

Rare records are only one of many collections that fill his apartment in Milan. "This isn't my first home, nor will it be my last," Soprani asserts. "First was the country house in Emilia where I was born. Then came my house in Reggio; it was small but important because it was my first experience without the family. Then there was the house in Rome, in the Trastevere district. Finally, this Milan apartment, which represents my anchor, my settling down in one place. In the future I will have my last house, a house of maturity, wisdom, old age. But not yet."

He describes his current apartment as "a place for putting in everything that I like; it is not a status symbol, much less a house dictated by interior decorators." Collections play a major role in the rooms, as in his life. "I'm a collection nut. When they're nearly complete I pack them all up and take

them down to the cellar. That's what happened with the wooden birds, the terra-cotta, the paintings from around the world, the glasses, boxes, chairs, suitcases and scarves!

"But the one collection that has survived here—my weakness—is the group of Lenci ceramic statuettes, from the factory in Turin that closed in the thirties. I have about ninety; they range from turn-of-the-century on and are categorized according to theme: children, operettas, ladies sitting, water bearers (their clothing symbolizes the four seasons), dolls, naked women with animals, and mothers with their babies. It was one of my first collections, but now it's getting harder—and more expensive—to add to it. I paid under ten dollars for the first ones, and now some cost closer to ten thousand."

Another collection adorning the house is Soprani's cache of rare Moroccan rugs, supplemented by favorite Turkish kilims. "Rugs from Morocco that are over sixty years old are increasingly difficult to export," he says. "I have some that I believe are two hundred years old, such as the pink one in the entrance hall. And I have an unusual one—seventy percent of it is rust color and the remaining thirty percent is blue. Obviously the craftsman, after running out of one color, switched to another without any qualms."

In other parts of the house are objects found serendipitously, including two Art Nouveau doors that he found "in the Roman countryside, where they formed the walls of a chicken coop." But there are some "serious" things as well: art by De Chirico, Botero and others; a mirror sculpture by Man Ray; a collection of Lalique vases. "Some would call it a mishmash of styles and genres," Soprani admits, "but I like them all, and they keep me company. Perhaps in this way the house reflects my personality. If you feel good in a house, it has fulfilled its purpose. The ambiance is not in the walls—it's in us and what we put there."□



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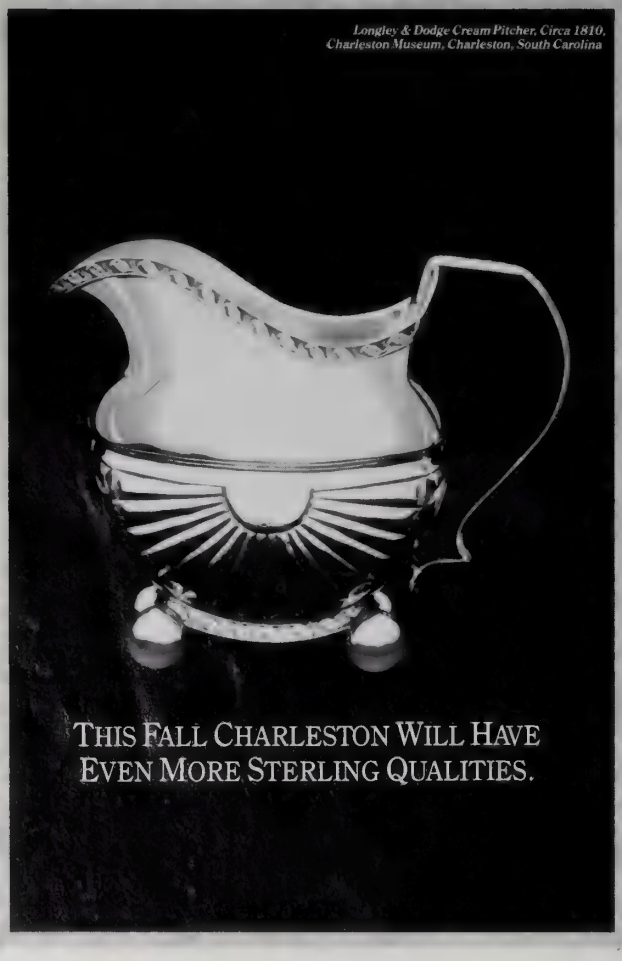
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A Master of Classical Line in Manhattan
continued from page 160

zippers are often set in diagonally, or wherever they won't interrupt the line. Sometimes the chiffon is ombré, with one color melting into another; sometimes it is delicately layered in tint over tint.

Stavropoulos dresses can be cut deliberately like Grecian togas, with one-shouldered necklines and asymmetric folds falling to the floor, or like pleated chitons, or sewn with a myriad of bias-cut ruffles that waft in the air as the wearer moves. The silhouette is usually long and narrow, without hugging the body, and he refused to break this elegant line in the sixties and again in the eighties by showing extremely short hemlines. George Stavropoulos has not signed his name to anything other than his ready-to-wear clothes, which are made with many couture elements and sell in specialty shops around the country for four-figure prices.

In 1978 Bernadine Morris wrote in *The New York Times* that his evening clothes were "not exactly recommended for discotheques, but ravishing in a palace." His devotees are the kind of women who exude a regal elegance, and who are not afraid to rely on their own style rather than on current fashion vicissitudes. His clothes can be worn for decades, illustrating Stavropoulos's credo that "classical design is forever."

Among his earliest New York clients were the wives of Greek shipping magnates who first discovered him in Athens, where he operated a couture salon near Constitution Square. He opened his New York business in 1961, after having moved to the States to alleviate his Greek-American wife's homesickness. Just a few years later, his clothes were being worn by Lady Bird Johnson while her husband was president; she was painted in a Stavropoulos evening dress for an official White House portrait. He has dressed the Tony Award presentations and has designed for the actresses Ingrid Bergman, Angela Lansbury, Celeste

continued on page 236

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A Master of Classical Line in Manhattan

continued from page 234

Holm and Kitty Carlisle. When he presents his collections these days, faithful fans in attendance may include Anna Moffo, Estrellita Karsh and Caroline Newhouse.

Stavropoulos and his elegant wife, Nancy, who wears his clothes to perfection, live in an East Side apartment that was decorated in the early seventies by the late Melanie Kahane and recently refreshed by Pierre Scapula. Facing a block of landmark carriage houses, the modern, clean-lined space manages to be both airy and cozy. It houses their collection of icons, some of which fit easily into the palm of a hand and sometimes fulfill their original purpose of being portable good-luck charms. There are paintings by the modern Greek artists Theodoros Stamos and Babis Verkis, and such mementos as a kilim woven in Romania for Nancy's mother when she was born, with the date and her initials inscribed, and a silver swan found in an Athens flea market. The couple are especially fond of such serendipitous finds, including the immense Chinese silk panels that dominate the living room. They found the panels—with their heavily embroidered scenes completely intact—rolled up in the basement of a San Francisco antiques shop.

Up to twenty-four yards of chiffon—that notoriously mercurial stuff—goes into a single fluid, uncluttered dress.

Tucked away in a corner of the breakfast room is a Hirschfeld pen-and-ink drawing of George Stavropoulos seated next to an Ionic column that is topped with a pair of scissors. The great caricaturist, with his usual economy of line, has perfectly captured another master of line, New York's most classical designer. □

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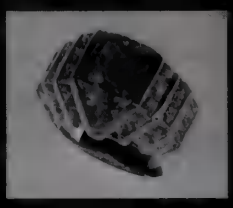
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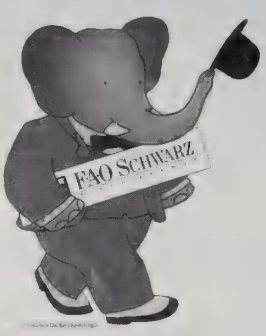
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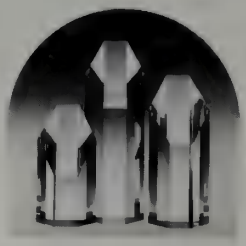
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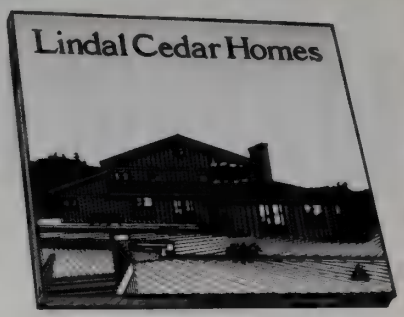
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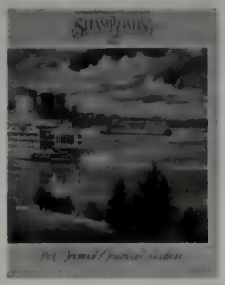
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Period Clarity for the Couturier's London Flat
continued from page 186

signer would be a fool not to consider the practicalities in the first place, because the client will."

Victor Edelstein's apartment in London follows his own rules of designing what is appropriate. His rooms look, and are, the agreeable chambers of a gentleman —substantial, orderly, nothing too fancied up, lots of good books on theater and art for inspiration, a fine collection of old-master drawings.

It could be the scene for an early-nineteenth-century English novel: Take away the electric lights and the date could be 1830, straight William IV. "My favorite period," he says. "Furniture that is massive and comfortable, just ornate enough, not as spindly or polite as Regency, but not yet derivative of other styles, as Victorian was to become."

He sees his current couture collection as "more fluid, fewer frills, less retrospective. Perhaps a little bit toward the fifties, a Balenciaga sculptural quality, but it is inevitable that couture will make a certain reference to the fifties, the great period of couture. That's not the same as nostalgia. Nostalgia was right for the sixties, but not now. In fashion you can't miss a beat. Chanel managed it, but that was because she missed such a long beat—there was a whole generation who didn't know her clothes."

Staying with the beat is one of Victor Edelstein's talents. In the sixties he was in the thick of the action at Biba, the London shop whose clothes were at the heart of the "youthquake" that influenced the world. It was a revolution in fashion, and he loved it: "The clothes were young, I was young, and we were designing inexpensive clothes to be delivered to the shop every day by the lorry load."

In the seventies he worked for Christian Dior in London—a change, but not as large a change as it would seem, since once again he was with the beat. The excitement of the sixties had run its course, and it was time to move on. After Dior he designed his own ready-to-wear collection, but in 1982 he decided to concentrate on what he really loved, beautifully made couture clothes.

"Anything that doesn't work is a bad design, no matter how beautiful. What's the point?"

Today, when many couturiers keep their workrooms going just to create the name that sells the perfume, Victor Edelstein believes in the future of haute couture, not as a dying art, but because there will always be a demand for anything "custom-made," be it a kitchen or a ball gown.

He has no immediate dreams of empire building. Perhaps he will design ready-to-wear in the future, but for the moment he's in it for the real kick of creating something beautiful and very well crafted. □



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Eighteenth-Century Splendor in Her Avenue Foch House
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doorsy scent she created to accompany it. With tranquil assurance, she called it Ma Griffe—"My Signature" or "My Mark." Ma Griffe did indeed make its mark around the world with its signature green-and-white-striped flacon.

"Those are my personal colors," she says. "I've included a green-and-white dress in every collection." She introduced another worldwide best-seller with Vetiver, which was the first toilet water for men.

"It's true that I had an easy start, but I was one of the first couturiers to take her collections on trips around the world in order to establish real human contact with people abroad. I introduced myself as well as my dresses." She is her own best public relations agent, a tireless traveler who has visited not only the United States, Mexico and South America but also Turkey and Iran, where she presented her collections to the imperial family.

"Working from sketches has always seemed to me a somewhat abstract approach," she explains. "I create my dresses on the bodies of my mannequins, so their style is very important to me. Above all, I like them distinctive; simple prettiness isn't indispensable. I think I can claim to have launched the fashion for black models fifteen years ago, after I came back from Guadeloupe."

The Carven style has subtly endured through the years in the image of its creator: discreet, and easily adaptable to the demands of the moment. "I used to do four couture collections a year. Now I do two, with two more for the *prêt-à-porter*, whose constraints I find impossible. A younger designer would be more at ease.

"I go off to the *maison* every day," says Mme Carven. "There's a family feeling; the women I work with like me, and I feel the same about them. The thought of not seeing any of them when I'm away moves me very much. I'm surrounded by young people, all of them women, even the cutters. It's as though the generations who've worked for me had never grown old. And then I have the good fortune to be one of the last couturiers to own a house outright. Such independence is an untold luxury."

Aside from her *maison de couture*, Mme Carven has four households to run: in Paris, Agay (in the south of France), Chantilly (near Paris) and Guadeloupe. She spends weekends at Chantilly, usually with friends. There, kangaroos gambol across the lawns, but most of the rare birds in the aviary were stolen two years ago. Happily, the same can't be said of the collection of Chinese porcelain birds that ornaments the little domed salon in her avenue Foch house. Eventually this flock will take wing for the Musée Guimet as a bequest of M. Grog and Mme Carven. In the meantime, it is the inspiration for the series of fabled birds that appear on Carven scarves and silk wraps.

She achieved a triumph with the fresh, outdoorsy scent she created. With tranquil assurance, she called it Ma Griffe.

Besides birds, Mme Carven likes "the sea, and gardens that have a slightly mad quality," as she puts it. "I'm curious about the trends of the times I live in, but I stay aloof from the merely fashionable. I have no regrets in life. Of course, I was happier when my husband was here with me, but now my couture house takes up most of my time. There's nothing to equal the enthusiasm a bold undertaking can arouse." ☐

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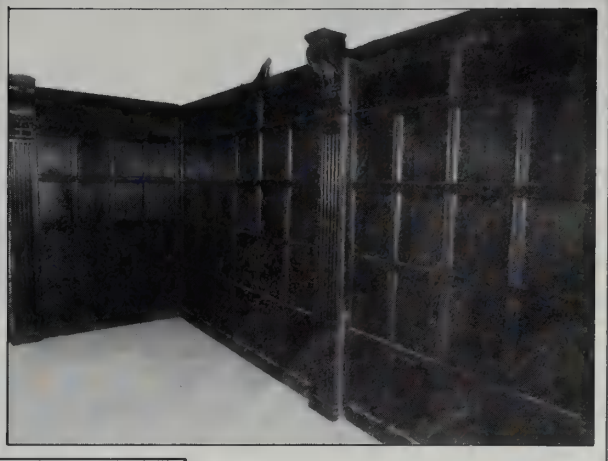


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An Offbeat Cabin Designed with Humor in New York
continued from page 197

"Santa is a man for all seasons," Marilise explains. "We try for that spirit every day, not just on the twenty-fifth of December."

Alan elaborates, "Most of the imagery here is very 'up,' very positive. We have this approach to things as a function of our Buddhism." The Flussers, as it turns out, are card-carrying Buddhists—literally: Alan hands his visitor a card with the chant *nam myoho renge kyo* engraved on it. There's a small makeshift altar in the playroom that they chant in front of, morning and evening, thirty minutes at a time. In Manhattan, their spiritual life is no less intense or time-consuming. When Marilise became pregnant with their second child, they were already outgrowing their four-room rental apartment in a landmark building on the city's Upper West Side. Then a ten-room apartment in the building became vacant. But the Flussers were behind at least six other families on a waiting list. Determined to make the best and the most of both worlds—the practical/corporeal one they lived in and the spiritual one, infinite in its significance, to which they were aspiring—they redoubled their chanting. "We were chanting specifically for that apartment," Alan recalls, "and we vowed that if we got it we would devote one room entirely to chanting for Buddhist world-peace activities." Alan and Marilise got the apartment, and they kept their end of the bargain, sacrificing what would have been their dining room.

There's a Western motif running rampant, if not wild, throughout the country house, beginning with the cowboy-boot vase in the front hall and mounting the stairway where the 1940s wallpaper depicts such scenes of life on the ranch as cowboys on horses that have stopped to drink from a stream and buckaroos watching a bucking bronco. (As for the vase's sitting on an English japanned and bamboo chinoiserie cabinet, Flusser says, his dark eyes flashing, "We have all different styles in the house—*that's* our style.") His favorite Western object is in the living room: a 1950s cowboy-boot lamp that he bought in Houston, its shimmering shade a patchwork of photographs taken on a Texas ranch.

Two nineteenth-century American owl andirons stand watch by the living room fireplace, their own eyes lit. "Why not have andirons with a little personality?" Flusser asks rhetorically. "We told our two daughters, Morgan Skye, who's nine now, and Kaitlin Piper, who's six, when they were very little, and scared by the crackling of the fire, that it was the owls talking. It's nice to look into the fireplace and see someone there looking back at you."

continued on page 248



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ALAN FLUSSER UPSTATE

An Offbeat Cabin Designed with Humor in New York
continued from page 246

Touches of unabashed whimsy flit through the living room. Witness the big 1950s Barnum & Bailey poster hanging over the fireplace. "It's joyful," Flusser says. "A big, welcoming clown leaning over with a great flourish." Indeed—as if quick to recognize a kindred spirit. Marilise says fancifully, "I look at that clown and think how I'd like to have an outfit just like that, with the same top and the puffed sleeves, to wear to the Costume Institute gala at the Metropolitan Museum of Art."

After a thoughtful pause, she adds: "Since the birth of my children I only wear primary colors." She also wears only bright-red or bright-yellow plastic-and-rubber gardening shoes that look like Dutch clogs. (Marilise is a fashion consultant, and is writing a book on children and clothes.) As for Alan, in the country he exchanges his metropolitan wardrobe for sweat pants, creamy cashmere sweaters, hand-knitted woolen socks and moccasins.

Both Flussers, when it came to their house, freed their imaginations to soar outside the limits of any fashion sensibility. "This is a house for kids and for grown-ups who are still kids," Alan says, and it is so; there are old toys—let others call them authentic American artifacts—everywhere. A 1950s grandfather rocks back and forth on the mantel. "He used to smoke but he must have quit, because he stopped," Flusser laughs. Nearby is "Miss Friday," who has "the face of a three-year-old and the body of a twenty-five-year-old. I picked her up in a beauty shop on Seventh Avenue. She used to type but *she's* given *that* up—actually, her mechanism failed." There's also a clown that, when wound, becomes violently alive, lifting himself up onto a motorcycle. Alan had one of the toys in the living room, a drum with the image of a clown on it, made into a lamp—"You press the switch and cymbals clash and the drum bangs, and you have a noisy, stimulating environment"—and he designed a circusy shade to go with it.

The Flusser daughters share a room painted in nursery colors. There's a double-decker bunk bed for Morgan Skye and an iron bed with a white ruffled canopy for Kaitlin Piper. There are bright 1930s Disney rugs in front of each bed. "We love Disney stuff," Flusser says. (A 1950s rug of Disney characters that he bought in California hangs on the living room wall, along with a metal Roy Rogers poster purchased in London—"They love Americana there.") Squirrels and teddy bears cavort on the wallpaper. Alan bought a white wicker Victorian bassinet for the girls to use as a toy bin. The clock that hangs in their room is in the shape of a bowling pin.

"What's nice about this place is it encourages people," Flusser says. "I mean, you have to smile when you come in. It's not a serious, austere country scene; it's buoyant, friendly, open-armed." If—as Flusser believes, with English costume historian James Laver—"clothes are nothing less than the furniture of the mind made visible," then truly, this house is proof that furniture may be the clothes of the mind made visible.□

THE REIGN OF HARDY AMIES

The Queen's Couturier in London and Gloucestershire
continued from page 209

Hardy Amies has a great talent for seeing how clothes evolve and what will develop tomorrow—and that, he says, is the secret of his success. In the fifties he realized that men would become part of fashion, and he was the first name designer of men's clothes. Because he understood the past, he was able to convince manufacturers that there was no need to be frightened by the idea of fashion.

He believes now is the first time in history that fashion has come from the bottom rather than the top, and says, "I doubt the young will ever again want to dress in copies of clothes for the rich. The street scene fascinates me. I watch *Top of the Pops* just to see what horrors await us all, but it's quite useless to rail against what the young want."

Women, he predicts, will continue to be tailored by day and dress like princesses at night. "English women in particular look wonderful at night when the family jewels emerge. I've always said the Frogs may have the frocks, but the Brits have got the rocks."

For the queen he does not design with specific jewels in mind, but remembers to keep necklines simple. Nor does he design for particular occasions, an impossibility since, as she says, "the weather is always so exceptionable." The point was proved when he designed a boldly printed silk dress for a tour to Mexico. All that could be seen of his creation was a thin glimpse underneath an umbrella. (The entertainment for the guests that evening had been a dance evoking the rain gods.)

For the future, Hardy Amies is certain that health and style will continue to be inseparable—not least for himself. He remains a trim size 42, and in the past the men's suits were fitted directly on him. If the suit made him feel younger, he knew he'd gotten it right.

He plays tennis in the country every weekend and has his own courts behind a barn he has converted to what he calls "the most luxurious tennis pavilion in Gloucestershire. There are guest bedrooms upstairs, a huge room downstairs. We all meet at eleven to play tennis—even if it means sweeping the snow off the courts—have drinks and warm up by the fire afterward. Then we walk down to my house for lunch. It keeps me from becoming ossified, and I still have an extremely accurate eye. I can serve to a precise point on the baseline every time."

That same precision applies to his other great interest, needlepoint. It is the same pleasure to put the needle in the correct hole in extremely fine canvas, and he has worked cushion and chair covers for everywhere he lives. He never dreads long flights to New York, Australia or Japan, where his men's clothes are made. He boards the plane with needlepoint under one arm, tennis racket under the other, and wearing his new cashmere track suit.

Hardy Amies says of the track suit, "It is the only new garment created in my lifetime. By the year 2000 people will be dressed almost exclusively in them. I suppose they're not exactly our line—how do you make a couture track suit? We're working on it."□



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A Rare Collection of Classic Hollywood Costume Sketches

By Joan Chatfield-Taylor

OVER TWENTY years ago, Los Angeles interior designer Leonard Stanley began collecting original sketches for some of the most memorable costumes ever to dazzle movie audiences. His collection, now numbering in the hundreds, evokes not only certain stars but the decades when Hollywood was a synonym for glamour, fantasy and extravagance.

"Films were the reality in my life when I was growing up," he explains. "I knew all about these designers when I was still in my teens. Later I got to meet some of the greats, such as Adrian and Travis Banton."

Cinematic fashions sometimes followed the styles of their day but more often helped set them. BELOW: Elizabeth Taylor's white tulle from *A Place in the Sun* is "one of the most famous dresses in film history," says collector and decorator Leonard Stanley, "and one of Edith Head's most successful designs ever."







PHOTOGRAPHY JIM MCHUGH





A visit to his collection is a trip back through a hundred Saturday afternoons at the movies. Here is the original sketch, complete with fabric swatches, for the evening dress Scarlett O'Hara wore on her New Orleans honeymoon with Rhett Butler. Here is the strapless dress designed by Edith Head for Elizabeth Taylor in

TOP: A flapper look by Howard Greer for Paramount, 1925. ABOVE AND FAR LEFT: Two designs from 1953—Dorothy Jeakins's décolleté gown for Barbara Stanwyck in *Titanic*, and Helen Rose's one-shouldered dress intended for Esther Williams or Cyd Charisse. LEFT: Adrian's drop-dead chic defined Joan Crawford's image in *The Women*, 1939, and beyond. "He contributed so much to the legends of Crawford, Garbo, Shearer," notes Stanley.

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A Rare Collection of Classic Hollywood Costume Sketches
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Three sketches from Stanley's collection embrace glamour from the forties, fifties and sixties. BELOW: Theadora Van Runkle made instant fashion history with her thirties-revival clothes for Faye Dunaway in *Bonnie and Clyde*, 1967. BELOW RIGHT: For *Gone With the Wind*, Walter Plunkett "followed the book closely," says Leonard Stanley (right), "but gave Scarlett some red dresses instead of all the green ones Margaret Mitchell specified." Here, a blue gown with feathered birds.





ABOVE: Judy Garland's abbreviated tuxedo was designed by Irene for *Easter Parade*, 1948, but the scene in which it was featured failed to make the final cut. An almost identical version turned up in Plunkett's *Summer Stock* two years later. "I'm sure Judy remembered it and insisted it be revived," says Stanley.

A Place in the Sun. And Jean Louis's sketch for the lace-trimmed slip Marilyn Monroe wore in the early scenes of *The Misfits*.

In many cases, these sketches are all that is left of the costumes. For all their impact on the screen, most of the actual clothes came to inglorious ends. Costumes were typically used and reused; the dress originally designed for a star was put back into the studio's stock, to be worn by an extra in a later movie, then altered, realtered and finally stripped like an abandoned automobile—feathers



borrowed for one costume, fur purloined for another. Even those that remained intact were not cared for. "Eventually," says Stanley, "the fragile things just died. If clothes are not loved and protected, they die."

Most of the original sketches for the costumes came to an even more abrupt end. With a few exceptions —Irene Sharaff's contract specified that she would be allowed to keep her sketches—the drawings belonged to the big studios, which routinely dumped them in the garbage.

"The designers were equally guilty," Stanley points out. "For instance, Adrian destroyed most of his,



because he didn't want them to end up on people's powder room walls. No one took any of this seriously."

Stanley did, but despite his enthusiasm, the collection grew gradually. "There's not much out there," he says. "You have to develop a network." That has meant browsing in bookstores, bidding at auctions and trading with other collectors. The heart of his collection, several rare sketches by Adrian, were acquired from Adrian's wife, Janet Gaynor, and will be the basis of the book Stanley is writing about the designer.

A collector of movie memorabilia buys for many reasons, but for Stanley the preeminent motive is the artistic quality of the sketch itself. "Irene Sharaff was a fantastic sketch artist," he says. "I'd also put Walter Plunkett, who did *Gone With the Wind*, at the head of the list. Of the people working today, Theadora Van Runkle does beautiful drawings." Ironically, some of the best-known names in film costuming did not do their own sketches. Edith Head, for one, used many sketch artists over the years to work up drawings from her descriptions.

Because he is so interested in the sketch itself as a work of art, Stanley's collecting impulse can be inspired by a drawing for a supporting player or an extra in a crowd scene, as well as by the star's costume. He does make a few exceptions, and Marilyn Mon-

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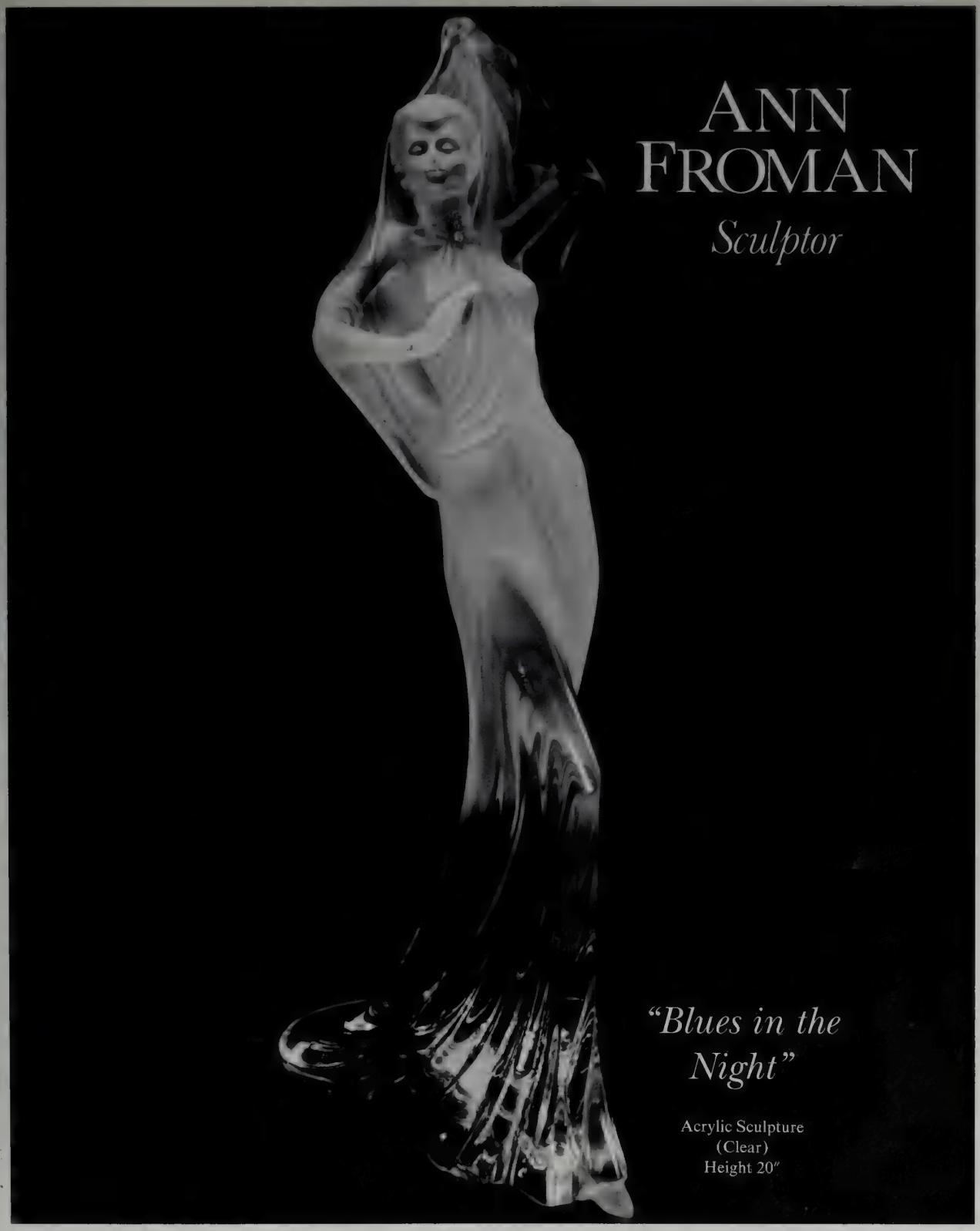


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Classic Hollywood Costume Sketches

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roe's lace slip was one example, since "anything to do with Monroe is interesting." Star quality was also the reason he added sketches of James Dean in *Giant* and Paul Newman as Butch Cassidy to a collection focused on women's costumes.

Some designs are interesting because they were copied and worn by women across the country. In 1930, in the blackest moments of the Depression, thousands of women raised their morale—and that of the millinery industry—by flocking to buy the Empress Eugénie hat Adrian designed for Garbo in *Romance*.

In 1932 Macy's was one of the many stores that were selling copies of the abundantly ruffled white dress Adrian gave Joan Crawford in *Letty Lynton*. Nearly two decades later a dress worn by Elizabeth Taylor in *A Place in the Sun* got a similar response; made of diaphanous white tulle, with a billowing skirt and a bodice covered in white silk violets, it was "wildly successful and widely copied," notes Leonard Stanley.

Certainly the movie industry had a vested interest in keeping ahead of contemporary fashion trends, if not actually creating them. Costumes might be created a year before the film's release; in the thirties and forties, when fashion fads were short-lived and enormous changes occurred each season, producers and designers had nightmares about films that would look dated before they even reached the theaters.

One solution was to stick with the classics. As a result, many costumes, particularly evening dresses, are as appealing today as they were fifty years ago. Two of the designs in Stanley's collection—a flowered evening dress Edith Head designed for Grace Kelly in *To Catch a Thief*, and a gold-embroidered white satin dress designed by Jean Louis for Joan Crawford in the fifties—would be perfectly wearable today.

Although the studios took full advantage of phenomena like the Em-

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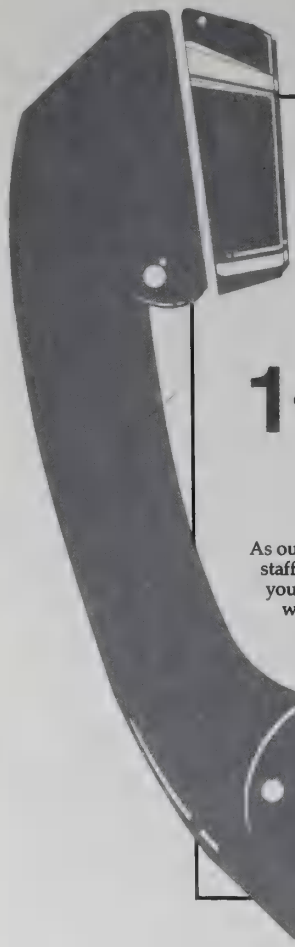
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Classic Hollywood Costume Sketches
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press Eugénie hat to promote their films, these were happy accidents. Creating popular fashion was not the film designers' main job. Their work was to create an image for a star in a specific role or scene. At least through the fifties, they were unfettered by realism, since audiences were more than willing to suspend disbelief in order to see beautiful clothes.

"No one questioned where Madame Bovary got those gowns when she was married to a poor doctor," says Stanley. "Everything about the movies was larger than life."

Even when the styles were not flamboyant, their fabrication was far beyond anything the average woman could attain. According to Stanley, MGM so valued Adrian's contributions that "he had a free hand with the budget; no one—not even Louis B. Mayer—ever told him he had to economize on the costumes.

"These clothes were as beautifully made as any couture dress," Stanley continues. "Lilly Fonda at Western Costume was the greatest dressmaker in the world. No one could touch the Hollywood craftsmen."

Some of the clothes were so extravagantly detailed that the stars couldn't afford them. According to Stanley, Marlene Dietrich wanted to buy a Travis Banton evening suit from her wardrobe in *Angel* but balked at the price. "This isn't costume design, this is jewelry," commented a columnist of the day.

Nevertheless, movies shaped our ideas of female beauty for at least three decades. Although women paid close attention to the Paris designers when it came to details of hemlines and hats, on an emotional level they aspired to the glamour and femininity Hollywood created for them.

Those days may be past, with only the occasional historical movie—a *Dangerous Liaisons* or an *Out of Africa*—to remind us of what the studios could routinely do. The golden age of costume is gone, but sketches like Stanley's live on to remind us of what was once so casually tossed away.□

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Country Life

Designer Frank Pennino's recent shopping excursions have focused on Arts and Crafts, Scandinavian and American antiques. D. J. Puffert's store, **D. J.'s, the Arts and Crafts Shop** (1303 Bridgeway, Sausalito, CA 94965; 415-331-2554), may be Pennino's most reliable source for Craftsman originals, which have included a Gustav Stickley sideboard and a number of Dirk Van Erp lamps. American quilts, spongeware and a desk came from **Mary Suding**, whose shop (left) is in Santa Barbara's historic El Paseo building (11 E. de la Guerra St., Santa Barbara, CA 93101; 805-569-1855). Suding has a wide and varied stock of American pieces she finds on trips east. Among her selection are a set of early-19th-century Windsor chairs with their original red finish, an 1830s hobbyhorse, and garden furniture from Charleston and Savannah. There is also an emphasis on English and French country furniture, evidenced by her Sheraton oak chairs and an 18th-century French dresser with serpentine front "and a soft, glowing patina."

Pennino has also become an admirer of Scandinavian pine pieces as an alternative to English pine. "The construction tends to be better, but it's also more whimsical, and I like that." At New York's **Evergreen Antiques**, where Pennino bought a cabinet and a chandelier, Scandinavian pine is the stock-in-trade. Some pieces are truly whimsical, since it was the custom in some areas for the groom to paint hearts and flowers on furniture as a gift to his bride. Evergreen Antiques, 1249 Third Ave., New York, 10021, 212-744-5664; 120 Spring St., New York 10012, 212-966-6458.

Grecian Formula

Columns, pediments and other allusions to ancient Greece have long been the reference points in the interiors and furnishings of London-based designer David Hicks. Logical, then, that upon closing his London showroom in 1988, Hicks opened for business in Athens. "It's like taking coals to Newcastle," he says, "but they seem to love what we've got." Managed by his associate Veta Stefanidou-Tsoukala, **David Hicks** carries the designer's classical furniture, geometric-patterned carpeting and fabrics, lamps and "tablescapes," a Hicks coinage referring to an arrangement of objects on a table. Since the tablescape is a signature element, the shop offers many of its components —a cone-obelisk-sphere-and-plinth grouping in polished mahogany, for instance. Lamp bases take the form of Doric columns or amphorae. The obelisk bookcase epitomizes the Hicks style: It comes in mahogany, limed oak or sycamore, and is finished with a cornice and inlaid with ebony along the orders. The shop shares its address with the Hicks interior design office in Athens, one of five the firm has around the world. David Hicks, 14 Patriarchou (Ioakim and Irodotou streets), GR-10675, Athens; 723-1841.



Quilts by Association

Judith and James Milne, working out of their loft showroom on the East River, are leading dealers in quilts. The market is being fueled by the recognition of these accessories as works of art in their own right, and especially as documents of the history of rural American women.

Schoolhouses, tepees and stars-and-bars are recurring themes in the Milnes' collection, which also contains a group of unusual Amish quilts and other 19th-century American furnishings. Designer Timothy Macdonald recently bought several pieces of painted furniture and a cast-iron deer sculpture as well as quilts for a client. The couple has also been involved in long-term searches on behalf of corporations such as Nestlé, which asked them to assemble quilts from all 50 states for its White Plains headquarters. Judith and James Milne, 506 E. 74th St., Second Floor, New York 10021; 212-472-0107.

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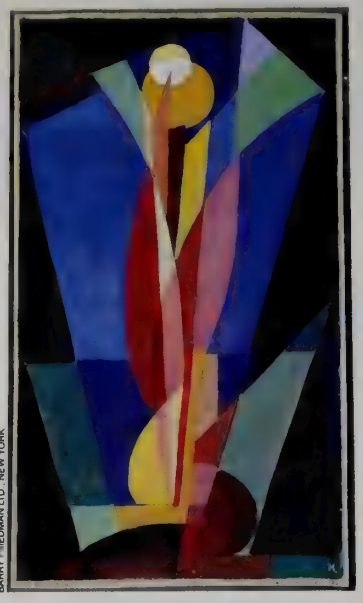
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Bauhaus in Your House

Like the rest of today's art market, **Bauhaus** works are growing scarcer and the prices are getting higher. Painting—a subordinate discipline of the school—has now become the most dynamically appreciating aspect of the movement's output (*AD*, Oct. 1989, Art feature). Sales of works by Klee, Kandinsky and Feininger have skyrocketed. Oskar Schlemmer and László Moholy-Nagy may soon be in the same league.

To broaden the market, gallery owners **Barry Friedman** of New York and **Torsten Bröhan** of Düsseldorf introduced the works of Bauhaus students, many of whom are new to the market. **Wilfreid Utermann** of Dortmund, West Germany, a dealer of Feininger as well as other painters of the Bauhaus, sums up the situation this way: "The limited supply has forced us to look anew at these artists we bypassed earlier." Professor Peter Hahn, director of the **Bauhaus Archiv** at Berlin, adds, "There was no market for the students ten or fifteen years ago. Ones we considered anonymous are now selling for thousands of marks."

Friedman's 350-piece show of May 1988, a comprehensive selection entitled "The Bauhaus: Masters and Students," practically sold out. Bröhan held his most recent show of paintings last summer. A year later he says, "I don't know when there will be another show. Now when I find a Bauhaus painting I sell it immediately."


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Both Friedman and Bröhan emphasize that many important Bauhaus painters remain affordable, though rare. Friedman sold five paintings and drawings by Karl Peter Röhl, a student of Kandinsky's and leader of the Dutch de Stijl movement, for between $3,000 and $10,000. He also recommends Heinrich Bormann's striking music and color charts, Karl Hermann Haupt's Constructivist watercolors, Hans Haffenrichter's abstract compositions (above) and Lena Bergner's watercolor textile designs. Bröhan is equally favorable to Röhl, and over the years has sold more than 50 watercolors by Erich Borchert, a student of Feininger's. Bröhan also thinks that Werner Graef's oils and Fritz Schleifer's graphics will appreciate, and the works of Johannes Itten and Lothar Schreyer seem to him to be particularly undervalued. And Utermann will be exhibiting paintings this fall by Kandinsky's student Werner Drewes, whose work sells more reasonably in Germany than in the U.S. Many of these artists will be represented at the first major auction devoted to Bauhaus works, which will be held October 26 at **Christie's** in Amsterdam.

Gene Prakapas, a New York dealer who has sold Bauhaus photography and graphics as well as paintings, believes, however, that the Bauhaus connection is a minor factor in the value of an artist's work. He cites oils by Georg Muche and Josef Albers, once teachers at the institute, that generated only weak interest. "There is currency to the term," he says, "but each artist is valued independently."

Barry Friedman, 1117 Madison Ave., New York 10028; 212-794-8950. Galerie Torsten Bröhan, Gartenstrasse 41, Düsseldorf; 492-165. Christie's, Box 53005, 1007 R.A. Amsterdam; 664-2011. Galerie Utermann, Betenstrasse 12, 4600 Dortmund 1, West Germany; 571-021. Prakapas Gallery, 19 E. 71st St., New York 10021; 212-737-6066. The Bauhaus Archiv (Klingelhoferstrasse 14, 1000 Berlin 30; 261-1618) holds the West's largest collection of the movement's art and memorabilia and is open by appointment.

Wearable Art



The couture collection of **Beverley Birks**—2,000 pieces from Worth to the miniskirts of Courrèges and everything in between that can be called couture—narrates 100 years of costume history. "I had it in mind to build a catalogue of the stylistic and construction developments over the century," says Birks, who became a dealer in the late 1970s, when the costs of collecting rose beyond "pocket money." "There are two ways of exhibiting couture. You can approach it either as moving sculpture or as a document of a period. I see what I have in both ways."

Birks's collection, divided between her residences in New York and London, is well known to museum curators, collectors and the intrepid woman who is willing to bear the cost and maintenance involved in wearing a classic Fortuny Delphos or Balenciaga ball gown. Museums have become her largest source of clientele, and several have mounted exhibitions based primarily on her inventory. The one outfit she would never sell? "That's very hard. Paquin's couture was ethereal, and unreasonably overshadowed by Poiret. I've learned more from Vionnet than anyone. But my favorite is a Madame Grès from the early fifties, an enormous, dramatic, sculptural presence." Beverley Birks, 1215 Fifth Ave., 12C, New York 10029; 8 Pelham Place, London SW7 2NH.

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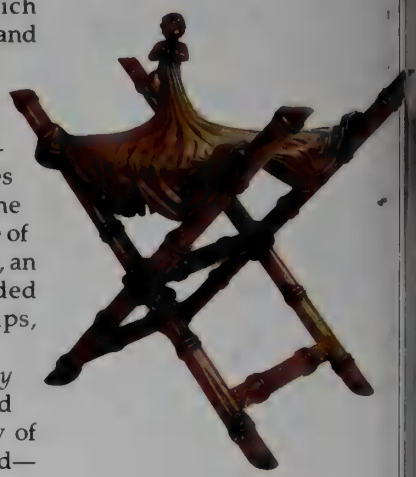
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Captain Fantastic

"Everyone has a fantasy. When I was a boy, kids wanted to be Joe DiMaggio. Well, my father took me to the Royal Pavilion at Brighton, England, and that was what formed my fantasies." So says Bruce Newman, whose fantasies have become reality at Newel Art Galleries, his five-story emporium of antiques and decorative objects. This month sees the publication of his book, *Fantasy Furniture*, which coincides with the opening of **"Fantasy Furniture: Newel Art Galleries' First Fifty Years,"** an exhibition at the National Academy of Design that opens Sept. 18.

The furniture featured in the book, much of which will be in the show, includes the gilt chinoiserie palms of the Brighton Pavilion, the so-called Black Forest furniture, which features carved bears and was actually produced in Bern, a Grotto love seat made in fin-de-siècle Venice, and the elegant bentwood curves made by Thonet in the Belle Epoque. One piece of exotica is a *siège d'amour*, an upholstered and gilded sawhorse with stirrups, made for Edward VII.

Each section of *Fantasy Furniture* is introduced by a different luminary of the decorative-arts world—Erté writing on Grotto furniture, John Loring on the Belle Epoque and Sister Parish on "The Grotesque and Mythological." *Fantasy Furniture* by Bruce Newman (Rizzoli Books, $50); National Academy of Design, 1083 Fifth Ave., New York 10128; 212-369-4880.



Piercing Screens

"It started with an appreciation of pierced-stone artifacts, such as the ceremonial metate," says designer **Robert Hutchinson**. "From that fascination came our first interpretation of that style—a cast-grill stone lantern. Then we developed the idea of pierced-wood furniture that isn't Mayan- or Moorish-looking, but incorporates our own modern abstractions and is distinctly American."

Hutchinson has just unveiled the Nicoya Collection, his first full line of hand-carved, openwork furniture: a square dining table of carved wood over a steel frame with a painted dark salmon finish that can seat 8 to 12; matching side chairs upholstered in leather or fabric; elaborately carved consoles that can be placed in the center of a room; and mirror frames, with a single panel of openwork, that are eight feet high. "I'd always been told that we don't have the labor that can produce this type of intricately carved work in the U.S., but these pieces are a product of this country that I can be very proud of."

The line, which debuted at Mimi London's Los Angeles showroom, will be joined by accessories—carved wood boxes, screens and vessels—and a line of solid cherry wood tables, consoles, desks, conference tables and chests of drawers. Mimi London, Pacific Design Center, Los Angeles 90069; 213-855-2567. Robert Hutchinson, 1232 Sutter St., San Francisco, CA 94109; 415-771-7000.



Show Time

Eighty-four exhibitors, 39 from the U.S. and 45 from Europe, will gather under a tented ceiling at New York's Seventh Regiment Armory for the **International Antiques Dealers Show**, Sept. 23–27. Organized by ceramics specialists Brian and Anna Haughton, who run Brian Haughton Antiques on Bond Street, the vetted show brings together such New York dealers as A La Vieille Russie, Didier Aaron, Blumka Gallery, Hirschl and Adler Galleries, Vernay and Jussel, Israel Sack, Inc., and Gene Tyson; some dealers who rarely exhibit, such as Oriental specialist Robert Ellsworth; and from Europe, Axel Vervoordt and Ciancimino.

To give dealers such as Asprey, B. Dragesco and D. Cramoisan more intimate space for their silver, jewelry, porcelain and ceramics, the armory will be laid out with an outside aisle around the perimeter and the center space will be filled with booths of varying sizes.

Among the scholars scheduled to lecture during the show is Sir Geoffrey de Bellaigue, director of the collections of Queen Elizabeth. The opening night party, on Sept. 22, will benefit the Memorial Sloan-Kettering Cancer Center. For tickets to the benefit, contact the Memorial Sloan-Kettering Cancer Center Antiques Show, 488 Madison Ave., Suite 1120, New York 10022; 212-355-6110.

continued on page 268

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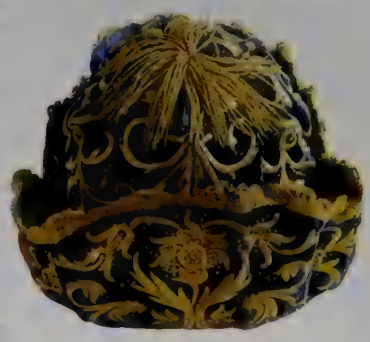
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Costume Jewels

Among collectors of 18th-century costumes and textiles, **Cora Ginsburg** is the doyenne. Her avocation began more than 35 years ago at Ginsburg and Levy, the late Benjamin Ginsburg's New York antiques shop, where she handled the vintage fabrics no one else seemed interested in. In the last few years, pieces from her collection have been purchased by the Kyoto Costume Institute and the Metropolitan, and such admirers of documentary fabrics as Renzo Mongiardino and Kevin McNamara have sought out her rare Persian, Chinese and French embroideries.



Besides the "permanent collection" in Ginsburg's Westchester home, the bulk of what she owns currently resides in the Dewitt Wallace Gallery at Colonial Williamsburg (130 pieces on display until Sept. 4) and at her new Manhattan address, a town house on 74th Street. The shop's inventory of garments extends far beyond the aristocracy's silk waistcoats and *robes de cour*, a selection highlighted by a ca. 1725 trained English green silk gown brocaded with delicate floral designs in red and silver tones, with original bodice and matching shoes. Also preserved at the shop are aprons, busks and stomachers, undress caps, garters, pocketbooks and gloves, most lavishly ornamented and exceedingly fragile. Complementing the costumery are the seven volumes of *Cabinet des Modes*, published in Paris from 1785 to 1792, periodicals that may represent the birth of fashion journalism. As for the textiles, Ginsburg's most spectacular recent sale was a ca. 1505 Flemish altar frontal depicting 12 saints and four biblical scenes in gold and silk embroidery, now in conservation at the Los Angeles County Museum of Art. By appointment only. Cora Ginsburg, 19 E. 74th St., Third Floor, New York 10021; 212-744-1352.

Inheritance Task

Charnham Close, the 17th-century house in Hungerford, Berkshire, was the perfect setting for antiques dealer Mary Bellis's collection of refectory tables, chairs, chests, four-poster beds and objects made between 1550 and 1700. Bellis was known for her collection, but her reputation was established internationally when she was asked to handle the contents of William Randolph Hearst's St. Donat's Castle. Nowadays **Mary Bellis Antiques** is run by two collectors, David Gill and Edwin Willson, who have continued her tradition of placing the oversize pieces of furniture and objets d'art around the 17th-century house and gallery. Mary Bellis Antiques, Charnham Close, Hungerford, Berkshire, England; 0488-82620. □

Thread Count

Linens are coming out of the closet, thanks to **David Forster and Co.** The Forster family, owners of the luxury linen shop Leron (which moved from Fifth Avenue to Madison this summer), have been in the business for generations, and early on encouraged David's talent for designing fabrics with patterns taken from Limoges china. Now Forster covers the whole spectrum—consulting on the selection and design of fine fabrics for tablecloths, napkins, bed coverings and towels, and arranging for their manufacture. "We offer solutions to decorators who want their themes and color schemes to be carried down to the linen," says Forster. "It's a business with lots of details."

The state dining room of the Reagan White House, a collaboration with Ted Graber, was a relatively simple affair. It involved producing tablecloth overlays in five different colors to match china from both the Johnson and Reagan administrations. Other recent jobs include hand-appliquéd floral borders on placemats to match Tiffany pieces, a Passover-themed tablecloth, and cabin linens embroidered with the crest of the owner's yacht.

But sometimes getting the job done can take more digging, as in a tablecloth Forster produced for a Robert Metzger client, which required searching for Catherine the Great's monogram and a fitting border pattern from the empress's era. For a traditional dining room that David Easton was working on, Forster showed more than 20 samples of Italian and Swiss damask before the choice was made, and then combined pink Egyptian cotton, a lace border and the client's drapery chintz in the creation of a quilt cover. Forster will also advise on the care and maintenance of fine linens. David Forster and Co., 35 W. 57th St., New York 10019; 212-753-9696.




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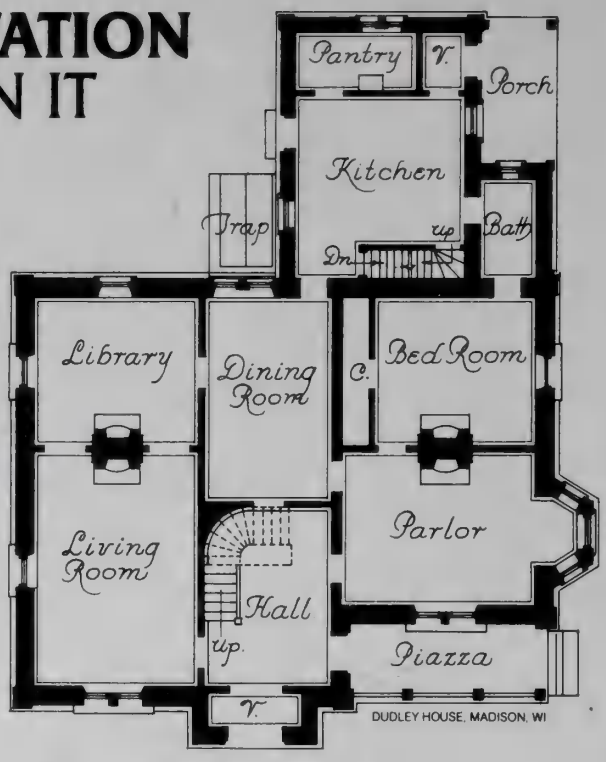
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Pages 146–151:
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Pages 152–157:
Promotis
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75006 Paris, France
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Pages 188–191:
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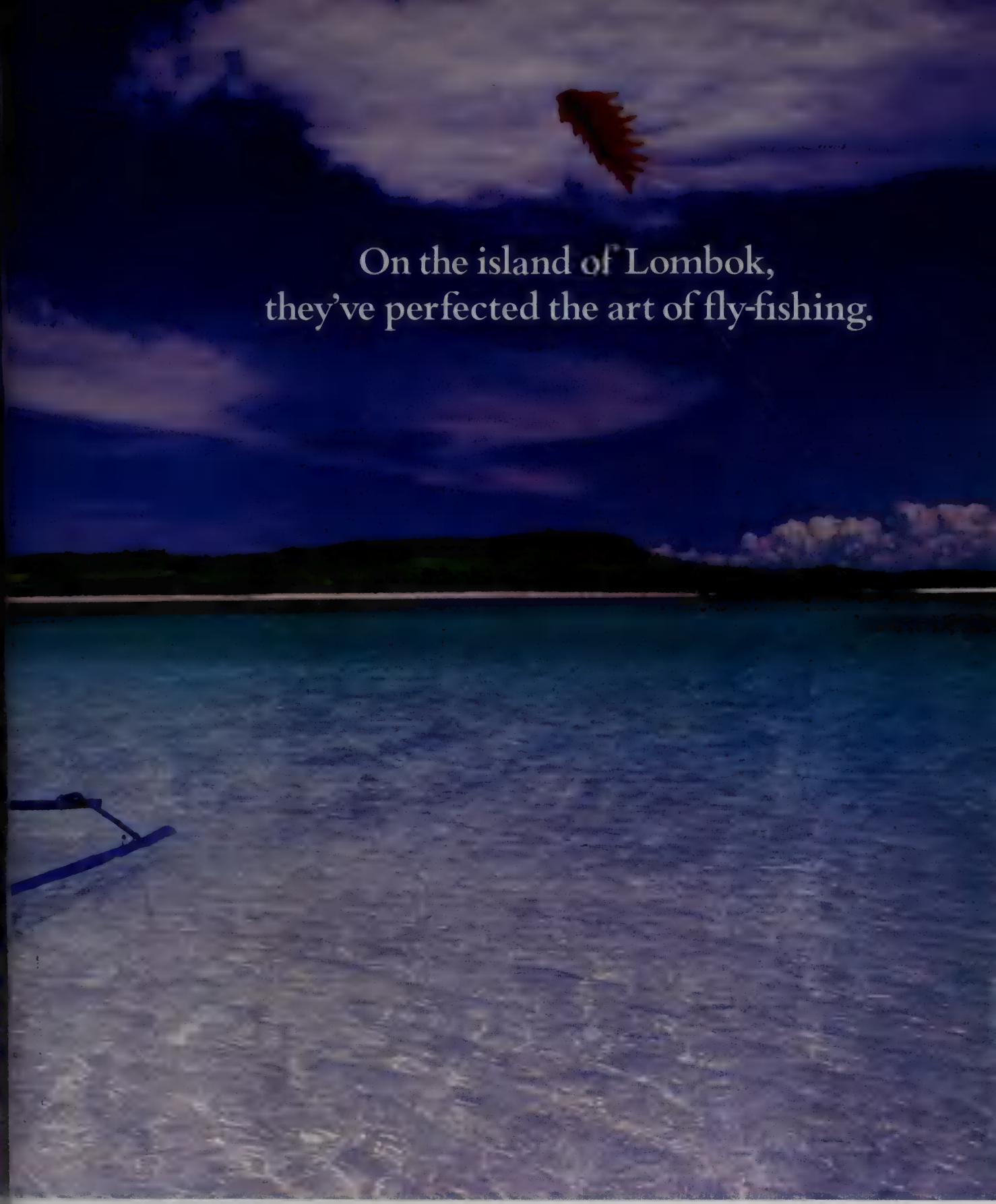


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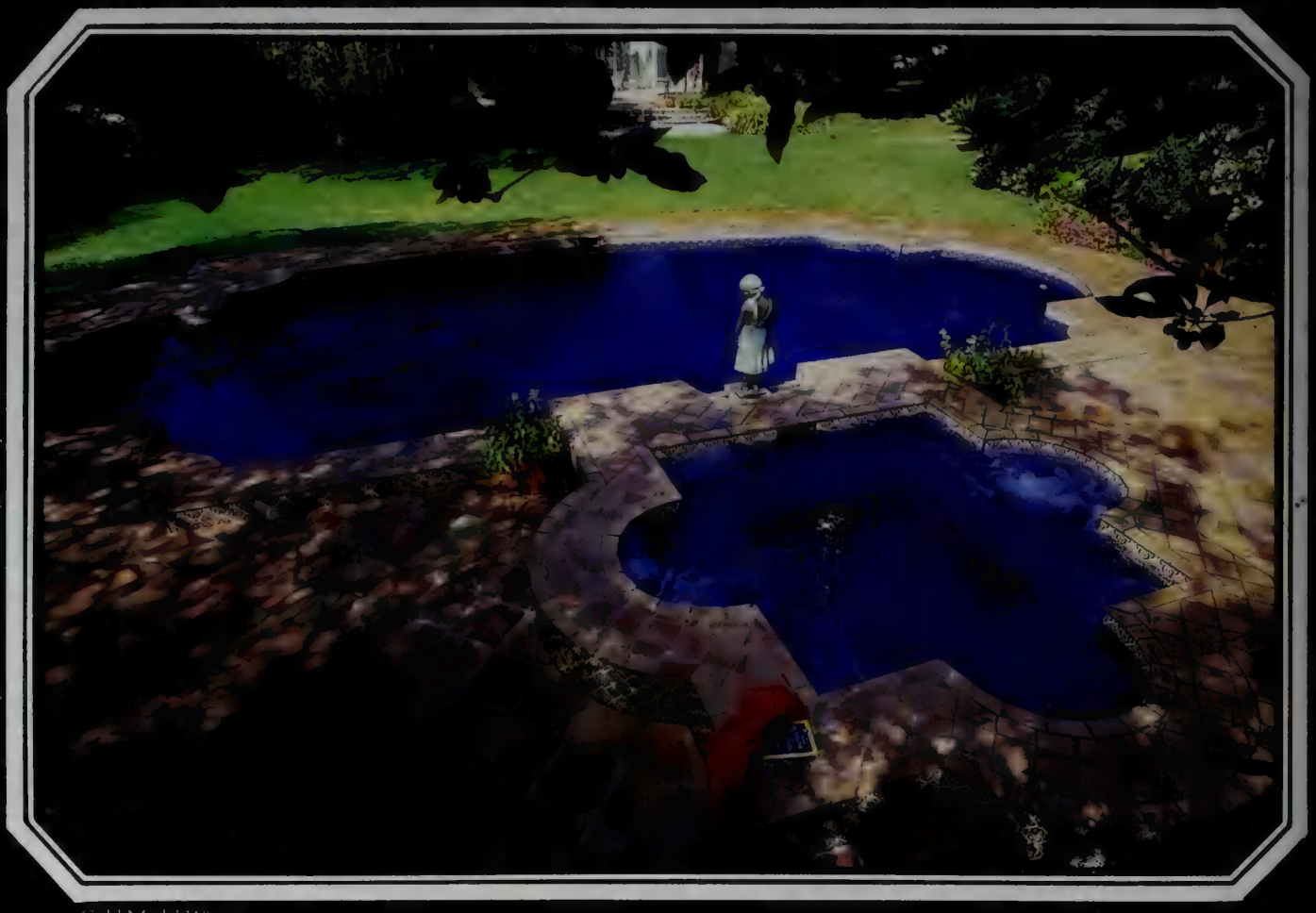
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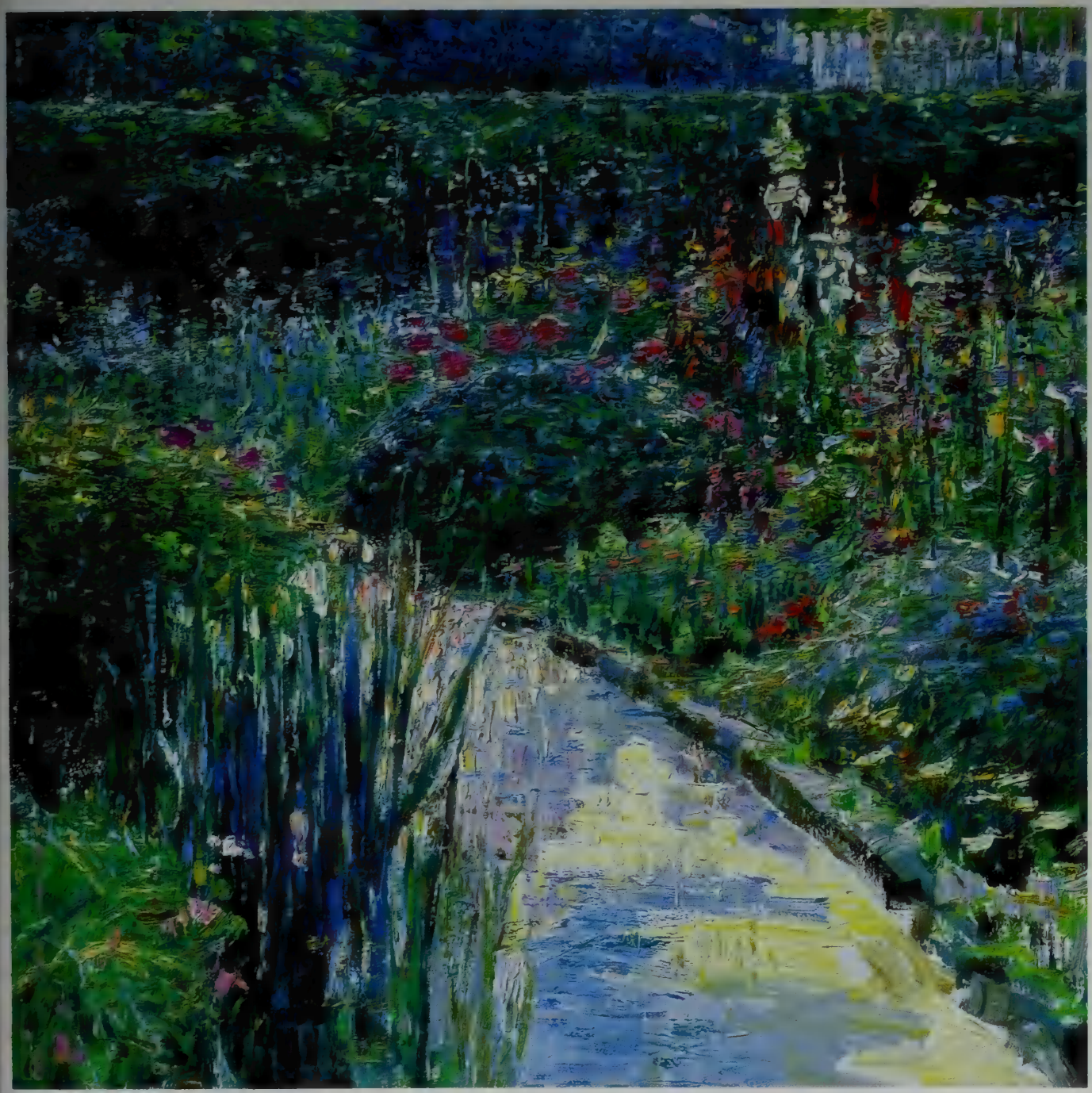
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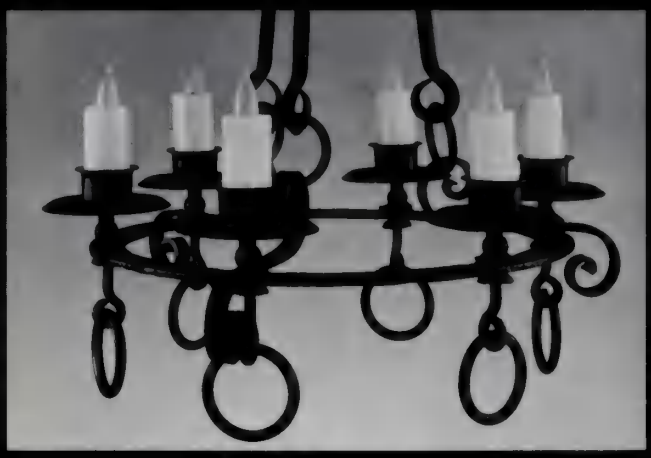
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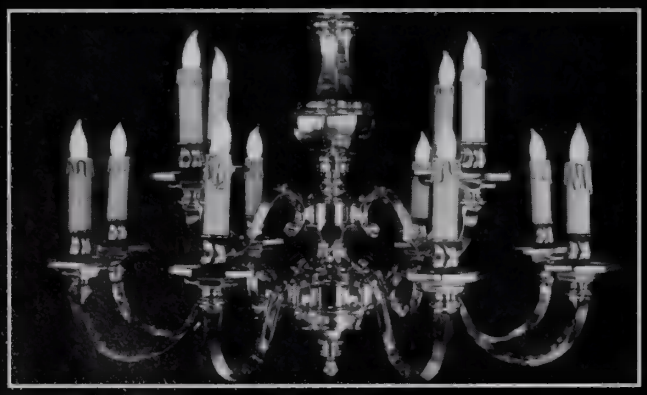
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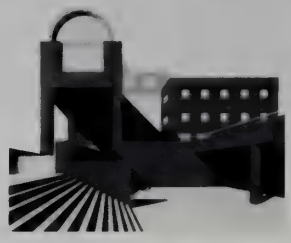
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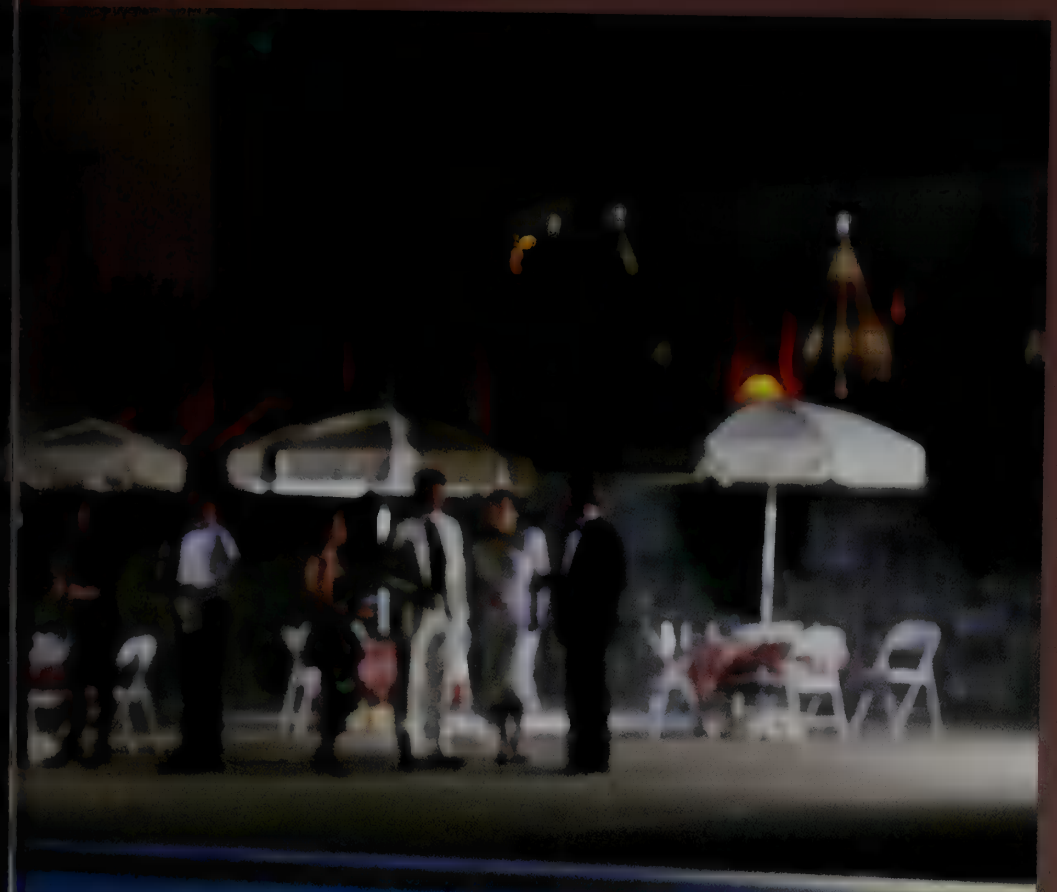


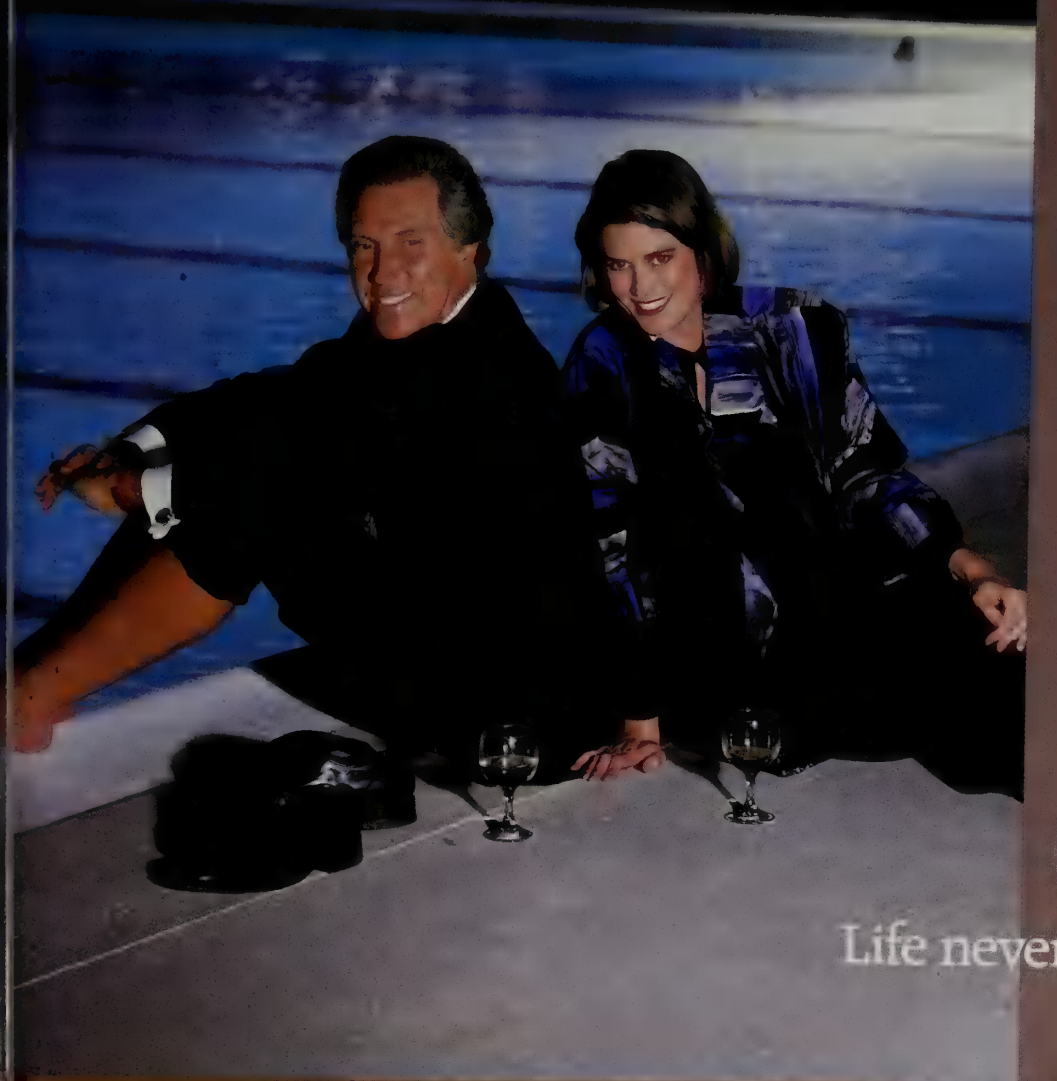
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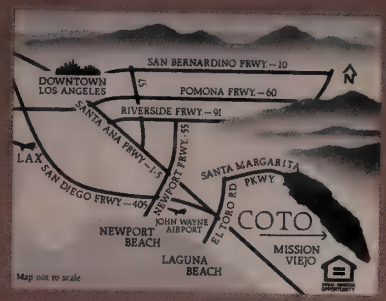
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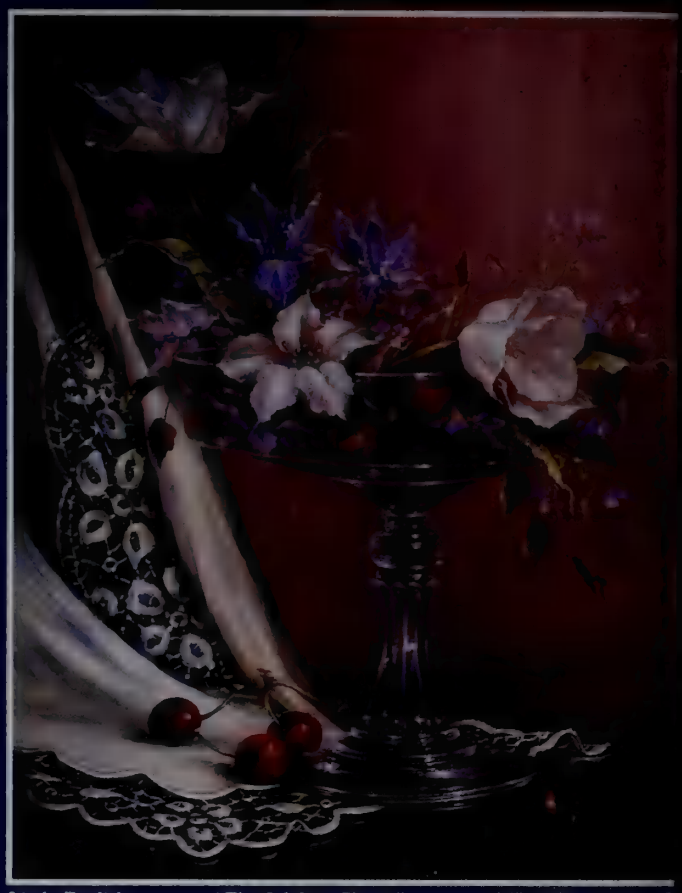
André Balyon *"Winter in the Lowlands"* *34" x 50"* *Oil*



Edouard Cortes *"Paris à L'Hiver"* *13" x 18½"* *Oil*



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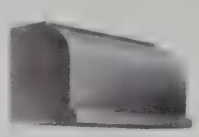
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